

FOREST FLAMES HELD IN CHECK

Fear Rising Winds May Cause New Outbreak

Millions of Damage Reported Through State

Towns and Stock Ranges Are Prey of Fire

EXCLUSIVE DISPATCH
SAN FRANCISCO, Sept. 18.— Practically all of the more serious fires which swept throughout the center portion of the State leaving incalculable damage in their wake were either out or under control today, according to various reports received in San Francisco. Fear yet remains, however, that a strong wind will again cause further emergencies and that further devastation may result.

In northern Sonoma county an unofficial check of the damage showed that the little village of Markham had been swept away; that a \$75,000 lumber mill belonging to the Virden Lumber Company had been destroyed, and that considerable damage had been done at Duncan Mills. The Russian River resorts of Guerneville, Monte Rio and Monte Cristo were saved by a change in the wind. About fifteen summer cottages near Guerneville were destroyed.

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A freak wind, springing up this afternoon, started afresh the fires which menaced Fairfax, Lagunitas, San Geronimo and Bolinas in Marin county during the night, but they were temporarily under control. The gale is said to be sweeping the flames onward from Bolinas in dangerous proximity to Fairfax, Park Knolls, Lagunitas and Nicasio. The Lucas Valley school was burned down yesterday. A small fire, reported in Indian Valley, four miles north of Novato during the morning but was put under control.

Four hundred soldiers from the Presidio and several hundred citizens and men from the fire department are battling the flames in the section which was attacked. E. B. Gardner, chief fire warden of the Tamalpais district, is leading them. Deputy Fire Warden George Colomore was unconscious for several hours during the night from smoke and carbon monoxide. A small fire has now been reported at Point Reyes and the inhabitants of that section are out on mass to fight it.

The town of Woodsacre in Marin county was practically wiped out during the night. Only five of the thirty-five houses were left standing. Woodsacre lodge was saved. Thirty square miles, from Bolinas Ridge to Ignacio, were burned over. This area embraced the Halls, Buitell, Luochini, and Diase ranches.

In Napa county forces of marines and sailors from Mare Island navy yard were battling the flames which had laid waste at Gordon Valley and Blue Ridge. The blaze in that region was reported to be dying out for lack of fuel.

In Solano county the town of Cordelia and the county seat, Fairfield, were saved by backfires. The Vacaville waterworks were incinerated by flames and stock ranges and cattle were destroyed in the grass and brush fires which spread through the eastern section of the county. A number of old ranch houses and the village of El Dorado were destroyed in the flames which spread over a portion of El Dorado county. An attempt is being made to save the ranches at El Dorado and Shingle Springs. Diamond Springs also was threatened. During the past two days the fire menaced in Humboldt county has assumed serious proportions. At present the fire is believed to be virtually under control, but rising winds were expected to give them new life.

In the southern part of the State, Forest Supervisor Charles A. Jordan has called for reinforcements for the fire fighters in the Santa Ynez River district in the Santa Barbara National Forest. The situation there is said to be far from favorable. The first blaze started September 1. Los Angeles is sending volunteers to the section to help combat the flames.

FIRES NEAR FRESNO
Fire continues to rage in the Sierra National Forest near Fresno. Property of the Sugar Pine Lumber Company to the extent of \$100,000 has been destroyed by the flames in the vicinity of Central City, four miles north of Fresno. The camps of the concession were saved by diligent effort. It is thought the blaze will be brought under control shortly. A fire in the vicinity of North Fork is reported. Another fire, having burned over 250,000 acres in the California National Forest in Lake county is said to be now beaten down after having devasted 15,000 acres.

Another fire to the south, however, in the vicinity of Bald Mountain and Cedar Lake is threatening homes and ranches. Other fires in Mendocino county to the north of Ukiah Valley and west of Bachelor Valley are reported under control.

A sudden shift of the wind early yesterday morning saved historic homes from total destruction by the raging fire which on Monday, swept down the Valley of the Moon in Sonoma county.

With more than 2,000 fire fighters manning front lines after having devasted 15,000 acres.

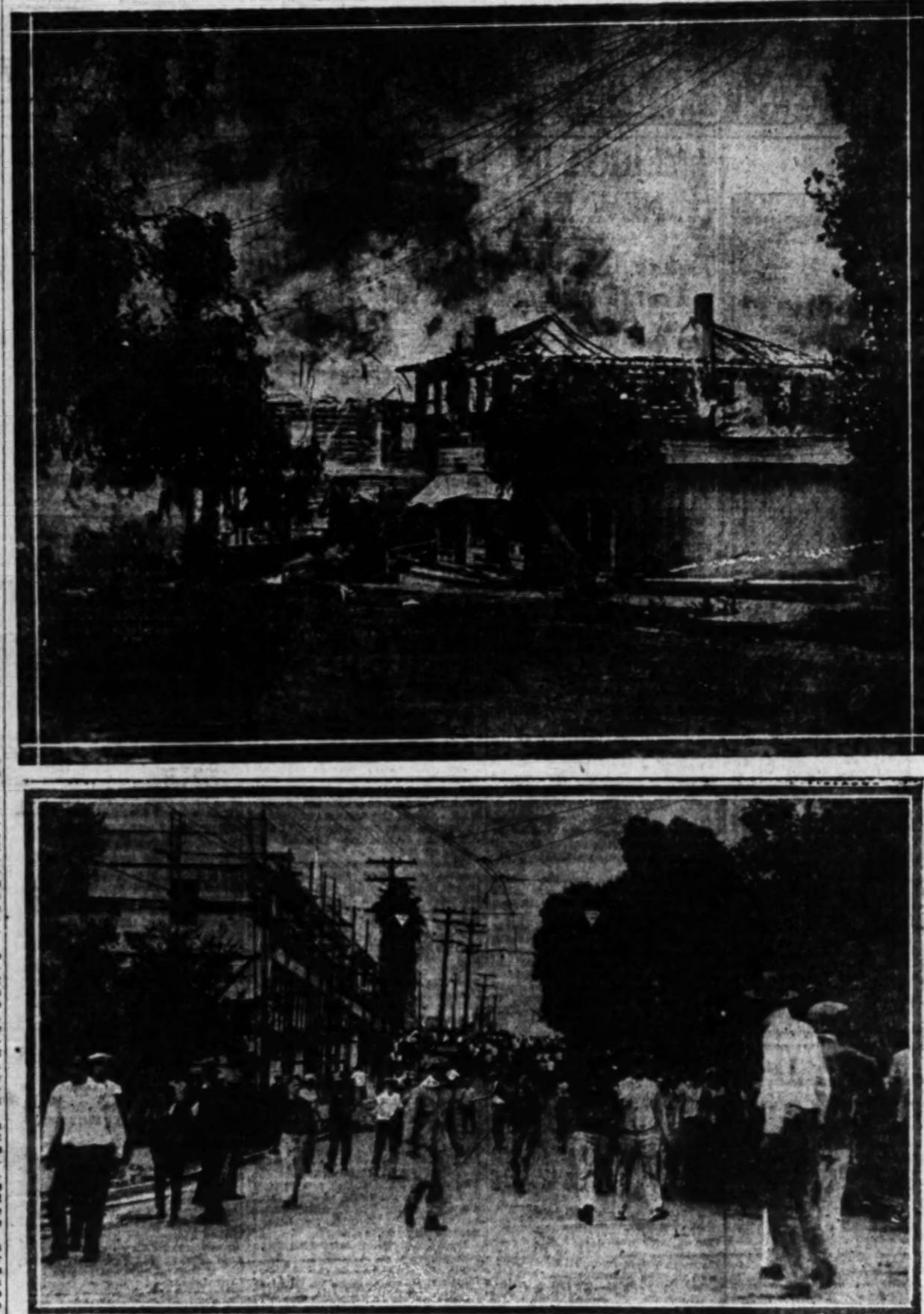
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The damage in the Valley of the Moon is estimated at more than \$1,000,000. One man, a rancher named Hollaway, living in a remote canyon back of Trinity, is believed to have perished. Rangers found his ranch completely destroyed and no trace of him has been found.

Boyes Springs is practically lev-

eled. The bath-house is the only building of the resort unscathed by the flames, and two stores and a few scattered homes are all that

When Flames Swept Through Berkeley Residence Center



Above, Homes Burning in Scenic-Avenue District. Below, Students on Euclid Avenue, Aiding Fire Fighters

CITY OFFERS BERKELEY AID

Los Angeles Quick to Extend Sympathy and Offers of Assistance to Stricken Community

At yesterday's session of the City Council President Workman introduced the following resolution, extending the sympathy of the city of Los Angeles to the city of Berkeley, which resolution was seconded by Councilman Sanborn and unanimously adopted:

"Whereas, the people of the city of Los Angeles have been informed through the medium of the press of the terrible conflagration that has swept the city of Berkeley, laying to waste large districts of the highly improved residence sections of that beautiful city, therefore, be it

PROFOUND SYMPATHY

"Resolved, by the Council of the city of Los Angeles, that the people of the city of Los Angeles do hereby express their profound sympathy to the people of the city of Berkeley in the case of the disaster, which has overtaken our sister city and its people; and be it further

"Resolved, that a copy of this resolution be forthwith telegraphed to the Mayor of Berkeley, and that should the disaster prove of that magnitude which requires aid and assistance, that the city of Los Angeles awaits any such call that may be sent to her."

Among the first refugees to reach

her from destruction. A bucket brigade vainly sought to stem the flames, but failing in this, headed the plow of the former president to save his favorite library. Most of the books and art treasures were carried to places of safety.

Persons who witnessed the beginning of the fire said the first whips of smoke came over the top of the hills.

The home of James Post, the actor, which adjoins that of Duffy Lewis, was spared through a freak in the trestle work.

The homes of Harvey Fox, chairman of the Los Angeles City Council; Duffy Lewis, clubman of the Salt Lake baseball club; John McCloud, retired San Francisco grocer and Barney Cabanot, hotel man, all at Boyes Springs were spared.

The Jack London ranch and the Valley of the Moon Country Club were not in the path of the fire.

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The home of James Post, the actor, which adjoins that of Duffy Lewis, was spared through a freak in the trestle work.

The two trestles of the Northwestern Pacific Railroad south of Boyes Springs were burned away cutting off railway connection with El Dorado. The railroad will be at the spot today by the railroad company to temporarily restore service.

MILLIONS LOST IN GREAT FIRE

(Continued from First Page)

houses for information concerning persons reported missing.

University students in automobiles are constantly rushing through the devastated district supplying food and water to the guards and other persons in temporary lodgings places.

Among the homes destroyed were those of Benjamin Ide Wheeler, president emeritus of the university; Chester H. Lovell, a member of the university and former member of the State Railroad Commission; Joel H. Hildebrand, dean of men, the former home of Mrs. Phoebe Hearst, and hundreds of other homes.

More than a dozen fraternal and sorority houses were in the path of the flames and today nothing remains but smoldering embers. Among these were the Delta Kappa Sigma, Alpha Tau Omega, Delta Delta Phi and Phi Kappa Sigma.

Among the acts of bravery and heroism which stand out among the survivors are those of the residents who attempted to save the home of Benjamin Ide Whee-

ler.

It is said that had not the wind shifted late yesterday afternoon the university buildings would have been destroyed.

Old-timers gazing over the scene of desolation today declared that it was a replica of San Francisco's great fire of 1906 on a smaller scale.

The armory of the University of

California, the big halls downtown, the nearby churches and many other public and semipublic places were crowded with refugees tonight.

According to a police estimate, there are 12,000 and 15,000 persons homeless, the fire having swept a thickly populated area for fifty blocks.

The Board of Fire Underwriters in San Francisco today appraised the damage at \$3,000,000.

The amount of personal belongings is expected to total at least \$2,000,000 or more.

Following are the boundaries of the fire zone:

Starting at Berkeley Way and

Oxford, to Walnut street; one block

north to Hearst avenue; one block

east to Franklin street; one block

north to Virginia street, east to Spruce street. On the north side

of Virginia street between Shattuck avenue and Spruce street, a fire was burned out half a block north.

North on Spruce street to

Vine street, east on Fincs street to

Scenic avenue; North Hill Way to

El Dorado Place, and west to

Hawthorne Terrace, east to Euclid

avenue. North on Euclid avenue

to Leroy avenue, east to Ta-

loma street, and south to

Walla Walla street.

The fire, which started at

Bueno Vista Way and La Loma

avenue, spread to the homes on Le-

counte avenue. East on Leaven-

worth to Ridge avenue; south to

Hearst avenue; west to Ridge

avenue; and south to Oxford

avenue, west to Berkeley Way.

The armory of the University of

SEE WARNING IN BERKELEY FIRE

Forestry Official Says Peril Threatens Los Angeles

National Reserve Near City Held Dangerous

Autoists Urged to Use Care in Discarding Cigarettes

Takes a tip from the Los Angeles County Forestry Department and watch your fires if you don't want the Los Angeles district to suffer a disaster similar to that which befell Berkeley when a fire resulted in the destruction of hundreds of homes with a fire loss running into millions.

That it couldn't happen in the Los Angeles district, Listen to Deputy Forest S. D. Turner:

"From the point of view of forest fire hazard, the entire Angeles National Forest Reserve is in about as bad shape as it has been in for years. This is the second real dry year we have had, and a fire with a fair start would be next to impossible to handle."

DISTRICT IS DANGEROUS

"Take particularly that entire district in the mountains and foothills of the San Gabriel, Pasadena, Altadena, Sierra Madre, and Monrovia. This district, with its many canyons, overgrown with heavy, dry underbrush, and its many houses, sheds and cabin in the close range, is a big fire hazard right now. If a good fire got started anywhere in this territory, the result would be a picture of Hollywood you have never seen. The Berkeley conflagration is repeated here. I mean if we should happen to get the combination of a good fire fanned by a wind from the north."

Mr. Turner, while declaring that the County and Federal Forestry Departments are doing everything in their power to hold the lid down, was emphatic in urging everyone from the public to take special precautions not to be encumbered by automobile, public traveling on the foothill and mountain roads in the matter of throwing lighted cigar and cigarette stubs along highways.

"Our records show that fully 88 per cent of the forest fires in this district are caused by lighted cigar and cigarette stubs thrown out of automobiles by autoists. Mr. Turner declared. "This danger cannot be emphasized too much. The safe thing to do is not to throw cigarette and cigarette stubs out of cars under any conditions."

Small birds are also apt to be bewitched by a forest fire, Neale said. These birds are inhabitants of the brush and, as they are low-flying, the fire consumes them as it rages through the forest. Many small birds are destroyed in the forest fires, Neale said.

A herd of elk is menaced by a fire in Lake, Colusa and Glenn counties, Neale reports. The elk are on the great range of Sutter's Forest, and from late reports, the fire was gaining ground on that refuge.

CALIFORNIA PETITIONS GO BEFORE COOLIDGE

"The next greatest cause of fire in the district mentioned is the backyard rubbish fire. You would be surprised to know how many persons have fires in their backyards, go away about their business and suddenly find they have a healthy grass fire on their hands. The first thing to do is to cut out burning rubbish at all from now until rain begins to fall. But if you must burn rubbish, burn it early in the morning when there is no breeze. Next, burn it in incinerators. And always stay with the fire until it is absolutely out."

"If by any chance your rubbish fire should spread, don't take any chances with it. Call the fire department and have it put out."

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to 2

SPEL

over Ducks

field

the Bengals

Portland. 7 to 2.

Bengals

A CHUCKLE FOR EVERYBODY

THE HUMAN ZOO

By C. D. Batchelor



PEACOCKS—Specie No. 288
"My mother used to work there."
"It's nothing. I sell papers TO men that live there."



THE GUMPS—AN EXPENSIVE BIRD

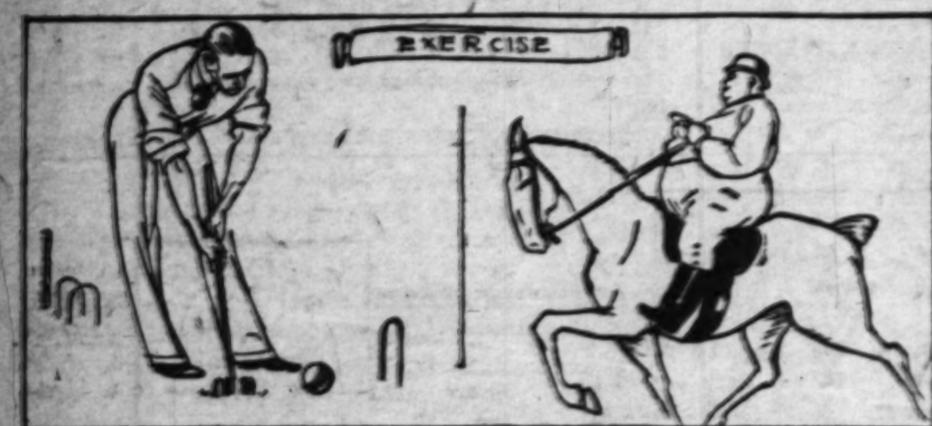


PANTOMIME

Exercise and Grow Thin

SEASIDE ALLEY

Walt and Skeezix Reach An Understanding



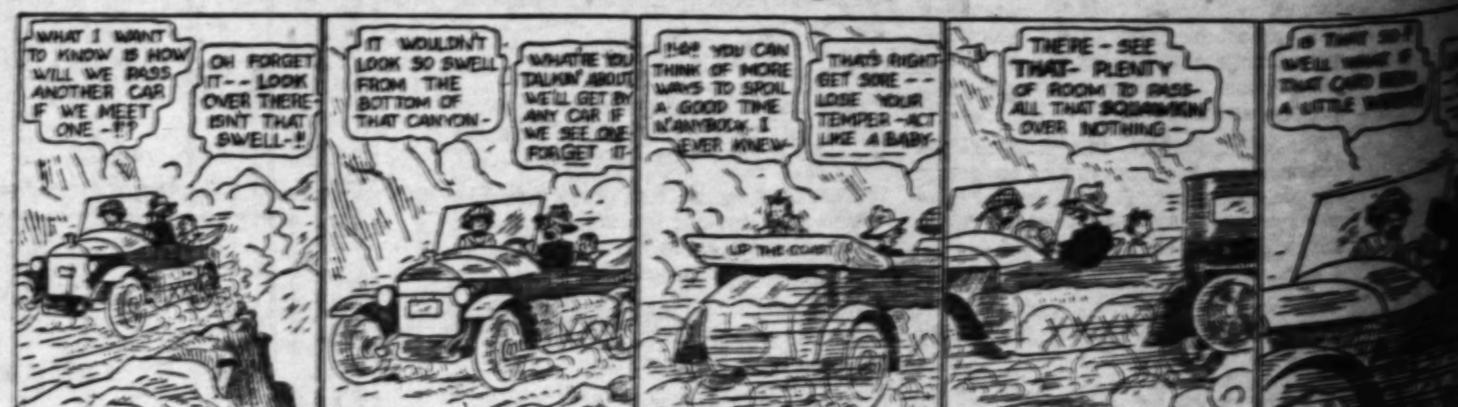
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He Grew Up With It

By Gene Byrnes



ALONG FIGUEROA STREET

"If It Isn't One Thing It's Another"



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is "The Groomer."
He has written a
Song for Vocalie
his hobby to be
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The Fairy Tales
Colin O'More
in Gitanas
Mephistopheles
Dante—Paul
Old Randolph—Col
Friedman—Col
Austine—Col
Terry—Col
Vivian Green
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The Red
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They Are Blind
The Red

Mr. Brown—
Albert E. Smith—
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The American Co
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Los Angeles Hotels



CASHIER SENTENCED FOR EMBEZZLEMENT

BY A. P. NIGHT-WIRE!
CHICAGO, Sept. 18.—Otto C. Lindenau, former cashier of the Lemont National Bank, pleaded guilty to a charge of embezzlement before Federal Judge A. C. Cliffe today and was sentenced to three years' imprisonment in Leavenworth penitentiary. He was charged with embezzling \$112,000 from the bank. He has made partial restitution, Judge Cliffe was

told, of \$40,000 of the money by selling all his personal effects. His attorney declared he got but little of the money he took in 1929, 1931 and 1932. In order to make a good showing, they said, he juggled his accounts and then paid larger dividends to the stockholders.

LO.O.F. PICK JACKSONVILLE
BY A. P. DAY WIRE!
CINCINNATI, Sept. 18.—Jacksonville, Fla., was selected today as the meeting place next year of the new Sovereign Grand Lodge, L.O.O.F., and affiliated organizations.

LOSS TO LABOR BEING STUDIED

Government Bureau to Fill
Blanks in Records

**Injury and Death Estimate
Will be Corrected**

**States Asked for Further
Data on Accidents**

(EXCLUSIVE DISPATCH)

WASHINGTON, Sept. 18.—The government wants more complete and more accurate data on industrial accidents which result in the injury or death of working men and women. To this end the Bureau of Labor Statistics of the Department of Labor is making a study of the problem and has formulated standard tables and classifications. Already fifteen States are compiling their accident statistics in accordance with these standards.

There is still much remains to be done in this line. Elsiebert Stewart, United States Commissioner of Labor Statistics, calls attention to the fact that the total number of industrial fatalities in this country in one year is larger a matter of estimate, ranging from 12,000 to 20,000. The total number of injuries is even more in doubt and no one has any means of knowing the total number of accidents.

The total annual wage loss resulting from these industrial accidents amounts to at least \$1,000,000,000, Mr. Stewart said. The injured workers and their dependents are reimbursed in accident compensation approximately \$200,000,000 each year. Thus it will be seen that in spite of the compensation there are workers must still bear four-fifths of the economic burden resulting from industrial injuries."

BURDEN HEAVY

Based upon incomplete data the bureau which Mr. Stewart heads has estimated the total number each year of disabled workers accidents under normal industrial conditions at approximately 2,427,450. Of these, 21,000 result in death; 1,650 in permanent disability; 105,000 in permanent partial disability; and the remainder in temporary disability less than two weeks: 467,000 in temporary disability from two to four weeks, and 326,000 in temporary disability more than four weeks.

These figures prove that accidents take an appalling toll of the workers and show that each has its horrors no less than war. Every worker killed is a loss in itself, in any way degree adds to the economic burden of society.

According to Mr. Stewart the difficulty in obtaining reliable data shows the number and severity of industrial accidents in the United States is due largely to the incomparability and incompleteness of the accident statistics published by the various States. In compensation and accident-reporting laws is limited to so-called hazardous occupations, excluding mercantile establishments, professional employees and clerical occupations. All of the States except one exclude agriculture and domestic service.

State and the District of Columbia have no workers' compensation laws, while 12 other states have laws at all, and consequently no accident statistics are available.

All the States have been requested to furnish their accident data to the Bureau of Labor Statistics annually for compilation. The Federal bureau thus will become the distributing center for information regarding industrial accidents in the United States.

SOME RETURNS COMPLETE

In three of the basic industries fairly complete figures relative to accidents are available. These are transportation and iron and steel. It is regarded as particularly complete record which is reasonably well classified statistically and which has been very serviceable in the investigation of safety devices which have rendered railroad work less hazardous.

The third industry, iron and steel, makes its reports to the Bureau of Labor Statistics. As long ago as 1918 the bureau began the work of developing machinery through which accidents in the iron and steel mills of the country would be reported to it, and now receives virtually complete returns.

In the transportation industry the railroad report accidents to the Bureau of Labor Statistics. The commission and the commission has a substantially complete record which is reasonably well classified statistically and which has been very serviceable in the investigation of safety devices which have rendered railroad work less hazardous.

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**PINCHOT DEMANDS
JUSTICE FOR NEGROES**

(EXCLUSIVE DISPATCH)

NEW YORK, Sept. 18.—Gov. Pinchot of Pennsylvania today sent a telegram to the National Association for the Advancement of Colored People here announcing that the full power of that Commonwealth will be used, if necessary, to maintain constitutionality of laws.

The Governor's telegram also said he had wired Major Caulfield "asking him for a full statement of facts and reasons for action taken."

**METHODISTS ADJOURN
ON ACCOUNT OF FIRES**

(BY A. P. DAY WIRE)

GRASS VALLEY, Sept. 18.—The State Methodist Conference here abruptly ended today when a number of the delegates, most of them from the homes of residence and in other regions of the State visited by fire. A resolution adopted endorsed the Wesley Foundation movement, whereby universities of California, Nevada and Arizona would be provided with dormitory facilities for Methodist students. Santa Cruz was named as the 1934 conference city.

MALTA HIT BY SERIES OF QUAKES

Buildings Crack, Inhabitants in Panic as Temblors Continue in Mediterranean

(BY RAYMOND FENDRICK
OF CABLE-EXCLUSIVE DISPATCH)
Copyright, 1923, by the Chicago Tribune.

MADRID, Sept. 18.—A royal decree yesterday indefinitely dissolved both houses of Parliament and put out of office all the members, except half the Senate appointed for life by the king.

Another royal decree suspended constitutional guarantees of free speech, public meetings, inviolability of the home and postal service.

The country has accepted the decree in excellent spirit, giving strong support to the new direction.

Various decrees yesterday lowered the State payroll to 9,000,000 pesos.

**HOLDERS ASK HIGHER
BOND INTEREST RATE**

**RECLAMATION BOARD WILL
INVESTIGATE SUTTER
PROJECT PLAN**

(BY A. P. NIGHT WIRE)

RACRAMEMENT, Sept. 18.—At the request of T. T. Gregory of San Francisco, representing a large number of ranch holders of an assessment of \$1,000,000 for a reclamation project, the State Board of Reclamation today appointed a committee to investigate the advisability and feasibility of raising the interest rate on the \$8,000,000 bonds recently issued by the district to pay assessments for the work.

The bond issue originally was fixed at 3 1/4 per cent, and Gregory proposed that it be raised 5 per cent. It was announced at the board offices that pending the outcome of the investigation nothing would be done further in the direction of the validity suit now pending in Superior Court, regarding the legality of the bond issue.

The committee appointed consists of President A. T. Spencer of the board and Commissioners L. L. Borland, W. J. Johnson and John Stephens. Stephens today was elected secretary of the reclamation board.

A labor delegation appeared before the board and charged that the new law was unconstitutional. The law in construction in district 600, Sutter county, was working his men more than eight hours a day, in violation of the State law. The labor men demanded that this be remedied, of which, they declared, recourse would be had to the courts. The board promised to investigate the situation.

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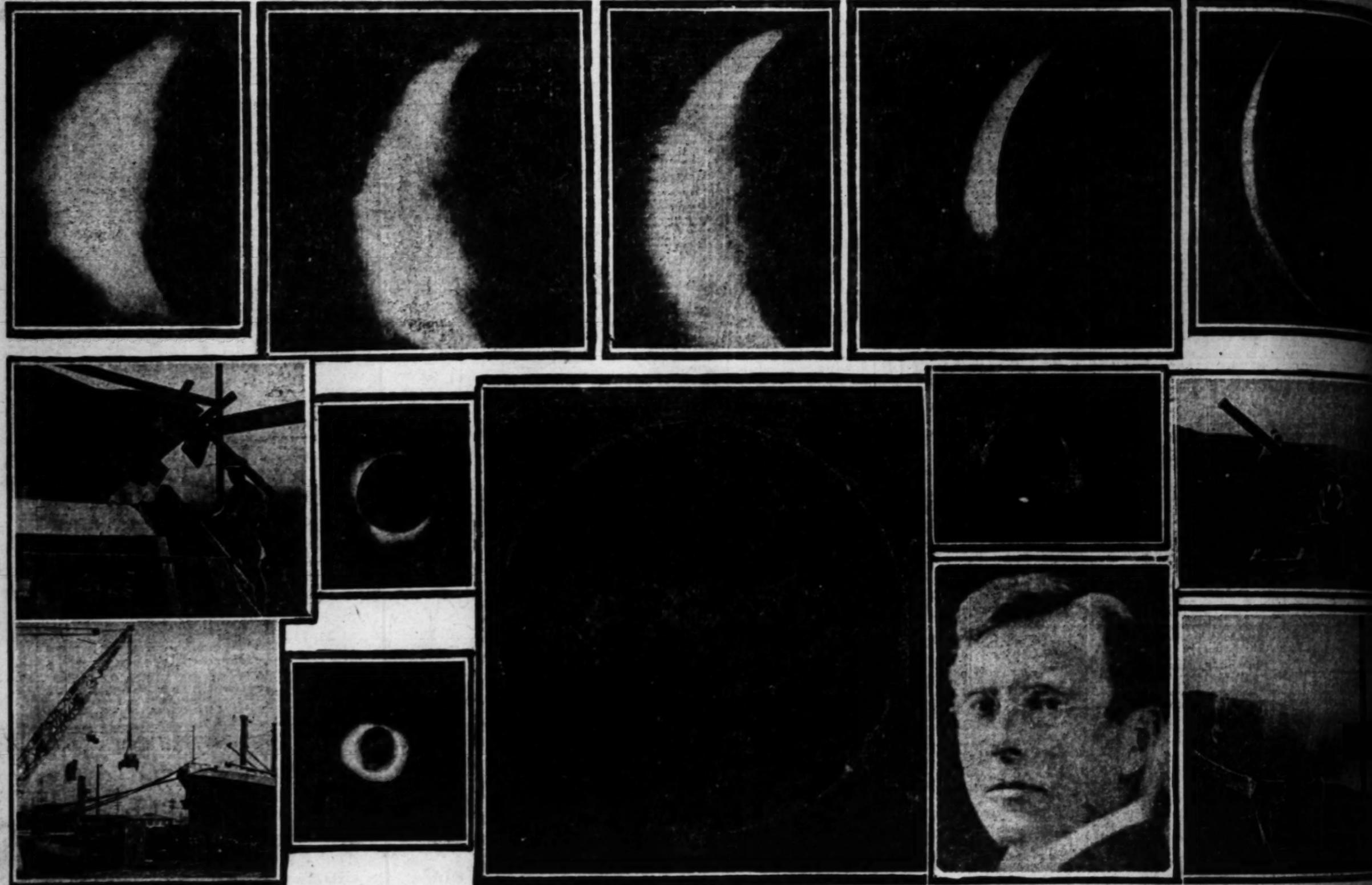
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Pomona College Obtains Fine Pictures of Eclipse



At the top are a series of photographs of the sun during the period of partial totality made by Prof. Frank P. Brackett's Pomona College Eclipse Expedition at the Isthmus, Catalina Island. Second row, left, are photographs of equipment used and methods of transporting it. In the center are the finest pictures of the total eclipse obtained at any point. The smaller picture below was made by Walter Whitney of "Caltech", and shows the corona and suggestion of streamers. The large picture shows two spectacular rainbow bridge prominences. It was made with a coelostat and lens of forty-foot focal length by S. Unaver and W. Leighton of Pomona College. At the bottom is a portrait of Prof. Brackett and some views of the expedition.



Local Singer Honored: Lawrence Tibbett, golden-throated Angelino who has been signed by the Metropolitan Opera Company, will sing "Amonasro" in the Hollywood Bowl production of "Aida," Thursday and Saturday nights of this week.

"The Wayfarer" Continues: Community Pageant to run the rest of this week. Pictures show Alta Ramona, who plays one of the



Flivver Plane Rival! Takeo Watanabe, 19-year-old Japanese of Santa Monica, builds plane weighing less than 400 pounds. Recently made successful test flight at Clover Field.

To Dance at Benefit! Jane Gay Davis and Morton Davis, Jr., known as the "Minature Castles," will perform at Japanese Relief benefit at Hollywood Woman's Club on the 29th inst.

Why Were Destroyers Wrecked? This naval board proposes to find out in inquiry now in progress at San Diego. They are hearing order of inquiry being held by Admiral William V. Pratt, shown hallooing.

Do not hesitate to make a call, given over the telephone to 112.50. Go MARVIN.

\$112.50
Go
MARVIN

FR
Do not hesitate to make a call, given over the telephone to 112.50. Go MARVIN.

Pacific Gas and Electric

1st & Ref. 30-Year
5½% Bonds
(Series "C")

Exempt from Personal Property Tax in California.

Price 95½ yield 5.80%
Call, write or phone.

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We have exceptional facilities for obtaining information regarding stocks, on whatever market.

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Investment Counselor
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Advises with Clients from a disinterested position, upon all matters pertaining to Bond or Stock Investments.

"No Securities to Sell"
Stock Exchange Selling in Los Angeles

**THE MEXICAN
YEAR BOOK-'20-'21**

The Standard Authority on Mexican History, Politics, Transportation, Commerce, Banking, Land Titles, Colonization, Tariff, Oil, etc., etc.

At your book store, \$7.50, or
Mexican Year Book
Publishing Co.

1312 Broadway, Los Angeles
Phone 575-448

Over 100% Security in business real estate

NE of the outstanding features of our offering of bonds of the TAFT BUILDING Inc., is the fact that the value of the real estate, exclusive of improvements, comprising more than two entire blocks of choice business frontage on Hollywood Boulevard, is in excess of the entire issue of bonds, as shown by a very conservative appraisal.

In addition to this will be the 12-story, fireproof, Class A Taft Building to be erected on the corner of Hollywood Boulevard and Vine Street, whose net income has been appraised at nearly four times the interest charges on this issue.

Other interesting features are set forth in the descriptive circular, copy of which will be mailed upon request.

BOND & GOODWIN & TUCKER
1312 BROADWAY
LOS ANGELES CALIFORNIA

Business; Financial; Markets; Investment**NEW FINANCING BY BOND SALE**

Eight-Million-Dollar Issue
From California Pete

Outdoor Advertising Chief
Sees Good Business

Bank Call Strengthens Los Angeles' Position

To refund capital expenditures of about \$4,000,000 made in the past year, to provide approximately \$1,000,000 for completion of development work, and to furnish additional working capital, the California Petroleum Corporation has sold \$8,000,000 5½ per cent ten-year sinking fund gold bonds maturing October 1, 1932, to a banking syndicate headed by Blair & Co., Inc., and Haligman & Co. The bonds are offered today at 94½ and interest is to yield about 7 per cent.

The bond issue will be the only direct funded debt of the California Petroleum Corporation. The \$1,000,000 outstanding is held in gold bonds due February 1, 1930, outstanding, which are being gradually retired through the operation of a sinking fund.

One of the leading oil companies in the American Southwest, John Moody, with whom he has had a long friendship, Moody, who had lately returned from Europe, returned to observe that an American oil company was in a better position than the Europeans in European conditions by reading American papers than by visiting Europe. Moody gathered that the Europeans on the whole were not so busy producing and rebuilding that they were accepting present conditions as normal and had no hope for the future.

The California Petroleum Corporation's operations, as described in a letter to the syndicate by Thomas A. O'Donnell, chairman of the board of the company, are the most interesting chapter in the development of the California oil fields. The company was organized in 1912, acquiring through subsidiary various developed properties in the Kettleman, Coalinga and Los Angeles districts.

From the beginning the corporation has ranked as one of the leading oil-producing companies of the State, the net production from its various controlled properties 1912-32, inclusive, aggregating 4,568,500 barrels.

Preparatory to marketing its products on the Atlantic seaboard, Mr. O'Donnell says, "the corporation during the past year has been particularly active in a comprehensive development plan, including the construction of complete terminals and loading stations in Los Angeles Harbor, extending the oil fields, and a system of over 100 miles connecting some of its principal properties with the terminal terminal."

The development of the producing properties during the past few years has been active in the net production from the controlled properties for the eight months ended August 31, being 4,727,554 barrels, or at the rate of 12,091 barrels, or 444 barrels per annum. This development program, involving the expenditure during the past year of over \$8,000,000, is now substantially completed and has greatly strengthened the general position of the company in all the fundamental branches — the producing, transportation and marketing of both crude oil and gasoline.

The consolidated net earnings of the California Petroleum Corporation for the past five years have averaged \$1.1 million, a combined annual interest charge on funded debt after the issuance of the bonds. The consolidated net earnings, after providing for Federal taxes, averaged 5.21 times the annual interest charge.

ANOTHER OPTIMIST

George W. Kiesler, president of the Foster and Kiesler Company, one of the three largest outdoor advertising companies in America, makes an interesting forecast of future business conditions on the Pacific Coast. His company with headquarters in Los Angeles, operates in 567 cities and towns in California, Oregon and Washington, and deals directly with nearly 10,000 advertising agencies, consisting of 1346 concerns. Kiesler's statement follows:

"Our merchandising and research department has just completed a survey of the Pacific Coast States and I have received a report on the business conditions of big merchants, manufacturers and bankers. In each case in

DAILY TRADE TALK

What One Man Learned During a Tour of the "States"; Bank Expansion; Industrial Employment

Earl W. Huntley, a member of the firm of Banks Huntley & Co., investment bankers, has been traveling from coast to coast during the summer. Now he is back from the Wall Street jungle, and yesterday volunteered the opinion that we are again about to experience a buyer's market for stocks.

As evidence that conditions are being adjusted for an improved bond market during the fall and winter, Mr. Huntley says that the shelves of dealers throughout the country are practically empty.

He says that conditions are being adjusted for an improved bond market during the fall and winter, and that surplus funds are again available for investment.

There is little uneasiness as to the future, "the return

program said, and "they do not

see any material change in interest rates, nor in the present

attractive price levels of bonds.

One of the leading autho-

rities, the American John

Moody, with whom he has had a

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conditions by reading American

papers than by visiting Europe.

Moody gathered that the Europeans on the whole

were not so busy producing and

rebuilding that they were accepting

present conditions as normal and

had no hope for the future.

Activity continues with no signs

of a general decline in the country

or in the leading cities.

Employment is up, and wages

are up, and the cost of living

is up, and the cost of living

City

tion Railway which will connect every factory or warehouse with every main trunk line entering Los Angeles and with the Pacific Electric System. From a manufacturing viewpoint the District fills a long felt want.

Central Manufacturing District, Inc., First Mortgage Series "A" 6% Bonds are due serially, priced to yield 6.50%. Bonds are secured by first mortgage on properties appraised at \$5,284,402. This issue represents approximately 33% of the total security covered by the mortgage. Actual and estimated earnings for a period ending July 1, 1924, amount to 2 1/4 times the interest charges on this issue.

We recommend your investment in these bonds and suggest that you ask us to give you full details.

YTH. WITTER & CO.
Trust and Savings Bldg., Los Angeles
Sixth and Spring Streets
Phone Broadway 3227

CORPORATION BONDS		
	Date	Price
Associated Oil Co. Gold Notes 6%.....	1925	100 6.00
Consolidated Power & Lt. 1st and ref. 6 1/2%....	1943	87 6.80
East Fruit Co.		
East Mfg. 6 1/2%.....	1938	90 6.50
Massachusetts West Penn. Public Bn. Co. 6%.....	1928	95 7.50
Miss River Valley Water Users Assn. 6%.....	1943	99 6.10
Standard Oil of Cal. Gold Notes 5%.....	Var.	Mkt.
St. Mfg. A 6 1/2%....	1943	100 6.50
Better Butter Canal Co. 1st Mfg. 6%.....	1943	100 6.50
Yaff Building Corp. 1st 6%.....	Serial 100	6.50

PREFERRED STOCKS

	Date	Price
Merriam Pac. Electric		
Co. 9% Cum.	1943	80 7.50
Pan. Southwest Realty Co.		
Co. 6 1/2%.....	1943	100 6.50

Information on the above furnished upon request.

Stevens, Page & Sterling
GOVERNMENT, MUNICIPAL AND CORPORATION BONDS

Van Nuys Building
Seventh and Spring Streets, Los Angeles
Telephone 877-861



11 Stories—
11 Apartments—
Complete hotel
service.
Conveniently
located.
Handy
located.
Handy
located.

Many of the best known people in Los Angeles, men and women of discriminating taste and sound business judgment, have taken advantage of The Arcady-Rental-Absorption Plan, because it eliminates important items in the household expense such as Taxes, Insurance, Servants and upkeep and have arranged for their future homes in this building.

Because they realize that the unexcelled service excludes all the unpleasant features of housekeeping and appreciate what a saving of 50% in the usual rental cost for such service means.

The popularity of the plan is evidenced by the fact, that only a few apartments are now available, so write for full particulars—you will be greatly interested.

PACIFIC HOTEL
APARTMENT CO.

John A. Connors Company
Fiscal Agents
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Phone 823217

No Matter Who Handles Your Estate

It takes ready cash to meet the obligations incident to its transfer or your heirs. Life Insurance which will provide a definite cash sum at your death, is the logical means of meeting these obligations when due.

See the Trust Officer of Any Bank!

He knows the value of Life Insurance in this regard. Not a day or hour will be lost at a sacrifice of time or perhaps the best assets of your estate, no provision has been made during life for the payment of obligations of the estate at death.

Our Legal Department can help you determine what your obligations will be, and advise a schedule of payment adequate to your needs.

Charles L. Lewin & Baker, Inc.

LIFE INSURANCE...
60-22 Pacific Mutual Building
Met. 1352 Glendale, Met. 3287

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in power transmission with
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FAGAN & COMPANY
Stocks and Bonds 622 S. Spring St.
Main 6661
Suite 101-22 Loew's State Bldg.
"Service First."

HUNTER, DULIN & CO.
California Stock Bldg.
Los Angeles—New York
Main 6661
Detroit, Cleveland Stock Exchanges
Phone 666-38

Geo. H. Burr
Conrad & Broom

Incorporated
501 California Stock Bldg.
Los Angeles—New York
Main 6661
"Service First."

Terrill, Lynch & Company
1000 Spring St.
Cleveland, Ohio
Detroit, Cleveland Stock Exchanges
Phone 666-38

Los Angeles Daily Times.

BOND QUOTATIONS

Lower Prices

BY A. P. NIGHT WIRE!
NEW YORK, Sept. 18.—Bond prices moved lower in today's market, influenced largely by the decline in stocks. With few exceptions the recessions were small.

Active United States government bonds held relatively firm, the tax exempt 5% improving fractionally. Foreign government issues were inclined downward, China's dropping a point.

The adjustment of 1% declined a point and Interborough Rapid Transit 7s moved 1 1/2 lower.

Wilson and Company convertible 6s advanced 1 1/4 while Sinclair Consolidated Oil 7s lost nearly 1 point.

American Telephone and Telegraph—collateral 5s dropped 1 1/2.

NEW YORK, Sept. 18.—Following are the daily market quotations on bonds, stocks, and other securities furnished by Legge & Bryan.

RAILROAD BONDS

Atch. S. & S. 1935.....

Atch. S. & S. 1940.....

B. & O. Gold 6%.....

B. & O. Ref. 6%.....

Report of Condition of
The National City Bank
 of Los Angeles, Cal.,
 at close of business, Sept. 14, 1923

RESOURCES

Loans and Discounts... \$3,555,976.66
 Stock in Federal Reserve Bank 33,000.00
 Stocks and Bonds 249,980.25
 Furniture and Fixtures.. 10,885.83
 Cash and due from Banks 1,187,753.11
\$5,037,595.85

LIABILITIES

Capital Stock \$1,000,000.00
 Surplus 100,000.00
 Undivided Profits 21,699.04
 Re-Discounts 370,000.00
 Deposits 3,545,896.81
\$5,037,595.85

The National City Bank
 of Los Angeles

Temporary Location
 734 South Spring Street

OFFICERS AND DIRECTORS
 R. F. McCallum Chairman of the Board
 Malcolm Crowe President
 Buford Graves Vice President
 L. B. Pollock Cashier
 W. J. Moriarty Assistant Cashier
 L. M. Maynard Assistant to the President
 R. W. Clark Assistant to the President
 R. F. McCallum Chairman Board of Supervisors
 Louis Santous, Jr. French Consul
 Frank N. Fish President American Mortgage Co.
 T. P. Breen President Standard Packing Co.
 J. C. Speck President California Comics Works
 A. C. Robbins Great-Robbins Motor Co. & Union Motors
 George Woodruff Attorney
 Buford Graves, Graves & Graves, Investment & Securities
 Geo. M. Breslin Attorney
 Paul B. Fletcher Lilly-Fletcher Co., Builders
 J. W. Shinn Bunker
 Carl W. Rodecker Investments

This Bank Opened for Business July 14, 1923

PAYROLLS

North Wilmington
 First Refinery Subdivision

Payrolls running daily into several thousands of dollars at this HUB of ACTIVITY.

Payrolls—no guess-work here.

COME — LOOK — YOU WILL BUY

You will be astonished at the immense activity and the great results achieved by these large refineries within a short period without the general public's knowledge.

YOU WILL BUY

Because, you will see for yourself the greatest permanent development of the age.

Attention—Builders—Investors You Will Buy

For a quick turn-over, because any improved property in this location will lease or sell more readily than anywhere else in the State.

Now, is the time. Give us a ring. Salesmen will call. Let's Do It!

To see the First Refinery Subdivision drive out Harbor Boulevard. Follow our signs; turn left on Rocha Street.

FIRST REFINERY SUBDIVISION
 870-428

K. Lundeen & Louis N. Rahn
 909 Van Nuys Bldg.
 7th at Spring
 Los Angeles

Branch Offices—1231 West Washington Street, Los Angeles.
 308 Security Building, Long Beach.

TERM PLAN
 DOWN and easy
 monthly payments
 to 24 x 24
 units, etc.
 Full credit given
 for discrimination

Harris & Co.
 Securities

Julian Refinery Units, \$100 Per Unit

Offerings—Subject
 Julian 1 \$100.00
 Julian 2 115.00
 Julian 3 115.00
 Julian 4 115.00
 Julian 5 115.00
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 Julian 7 115.00
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Municipal Bonds

Lending Federal Income Taxes.

Bonds and Trust Funds in California

Subject to Prior Sale:

Rate	Maturity	Price
6%	Apr. 1, 1946-56	5.00%
5%	May 1, 1933-42	4.80%
5%	June 1, 1927-50	4.70%
5%	Aug. 1, 1929-52	4.70%
4 1/4%	Sept. 1, 1936-52	4.60-4.65%
4 1/4%	Aug. 1, 1944-63	4.65%
5%	Jan. 1, 1930-51	4.80%

DEPARTMENT

INTERNATIONAL BANK

Los Angeles

G. STS. • • • PHONE 872-551

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South Spring St.

Hawthorne Hotel

Americana Hotel

Hollywood Blvd.

874911 Los Angeles

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WEDNESDAY MORNING, SEPTEMBER 19, 1923.—PART II. 22 PAGES.

POPULATION BY THE CITY DIRECTORY (1920) 815,000 BY THE FEDERAL CENSUS (1920) 815,000

MONA COLLEGE ECLIPSE HUNTERS BAGGED QUARRY

**Director of Observatory Describes
Successful Operations at Point
on Catalina Island**

(Continued on Page 2)

Editor's note: While scientists generally were disappointed by the lack of celestial attendant upon the recent eclipse, Prof. Frank P. Bracken, Director of the Observatory at Pomona College, Claremont, was exceptionally fortunate in that he observed a number of great interest to both scientists and laymen. Prof. Bracken, who is a member of the American Astronomical Society, has written a paper on the subject which will be published in the *Transactions of the American Astronomical Society* in 1924. Illustrations are to be published in the *Transactions of the American Astronomical Society* in 1924.

By E. P. BRACKETT

The veil of clouds which covered the face of the earth, or rather the part of it, during the morning of the eclipse was broken by openings of such uniform thickness, but that openings appeared here and there through which glimpses were caught of the sun and at one or two favored spots the veil was blown away.

During the previous seconds of totality.

MERCHANTS ORGANIZE TO KILL STRIKE

**Cloak and Suit Men Band
Together to Frustrate
Workers' Walkout**

Thirty-two local cloak and suit manufacturers yesterday afternoon organized with the Merchants' and Manufacturers' Association to fight a strike called by the Ladies' Garment Workers' Union, Local No. 52, yesterday morning. Of the 250 members of the union 223 responded to the strike order.

F. J. Zehnhausern, secretary of the Merchants' and Manufacturers' Association, declared late yesterday afternoon that the strike was called under orders from union leaders in Chicago for the purpose of driving out the open shop.

At the meeting of manufacturers yesterday afternoon it was agreed that the cloak and suit houses would continue to operate as open shops and that none of the workers' demands should be allowed.

According to the manufacturers, the strike cannot last more than a week.

Investigations still in progress in Rancho La Brea are disclosing some of the most interesting and significant phases of natural history, said Dr. Marion. It is the first time that the animals have been found in these bones.

The specimens, which are believed to be the remains of a mastodon, saber-toothed tiger and probably the dinosaur, according to the findings of fossils in tar beds, Dr. Marion said.

He will lecture with stereopticon slides of skulls, jawbones and other parts of prehistoric animals found on Rancho La Brea, many of which are now mounted in the Los Angeles Museum of Natural History.

ANIMAL LIFE IN OLD ERAS SEEN

**Bones in Los Angeles As-
phalt Beds Cited in Talk**

**Scientists Told of Beasts of
Prehistoric Days**

**Death of Roamers is Laid to
Volcanic Eruptions**

Existence of animal life in what is now Los Angeles county hundreds of thousands of years ago is proved by findings in asphalt beds at Rancho La Brea.

That is the conclusion of Dr. John C. Merriam, president of the Carnegie Institution of Washington, who addressed last night's meeting of the Pacific division of the American Association for the Advancement of Science in Bovard Auditorium, University of Southern California.

Merriam, 82, was the speaker at a meeting of the Los Angeles section of the American Association for the Advancement of Science at the University of Southern California.

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The Times aims at all times to be accurate in every published statement of fact. Readers who desire any information may apply to the editorial department of the Times.

A LL IS WELL

Now that they are making a fine grade of maple syrup out of prunes it looks like a pleasant season ahead for our beloved State.

D YED IN THE WOOL

Now some of the flappers are reported as covering their bobbed heads with gray wigs, after the Martha Washington fashion. They want to show that youth and white hair may mingle and that they themselves are defiant of the touch of time.

A MID THE TURNOIL

A Possibly the League of Nations might get some practice out of the embroilment in Oklahoma where political, martial law and the Ku Klux Klan have created an internal triangle. A set of husky, peace commissioners equipped with gas masks would find ample field for their best efforts. There doesn't seem to be quite enough in Oklahoma to case the troubled waters.

T HE COAL MARKET

According to an eastern paper Gov. Pinchot's settlement of the coal strike will bring some \$52,000,000 additional pay to the miners and will give also about \$20,000,000 more to operators and middlemen. That makes it a glorious victory for the public, all right. The point that appears to be determined is that people are going to be able to get what coal they want by paying more for it.

H IVES OF INDUSTRY

For some time past new industries of public consequence have been established in Los Angeles at the rate of two a day. These range from manufacturing plants destined to employ thousands of men down to the more personal industries in which perhaps no more than a dozen workers find inspiration for their activities. Los Angeles now hires more than 4000 industries and the annual output will exceed \$100,000,000 in value. The city has become one of the great manufacturing centers of the world. It is the citadel of free labor and must be so maintained.

T HE ABSENTEE

Senator Brookhart of Iowa is to be sued for damages because of his failure to appear at a union picnic in Springfield, Ill., on Labor Day. He was listed as one of the lions of the hour, but he failed to roar on schedule. It seems that there was friction between some of the unions on account of the coal strike and the Iowa Senator preferred to keep out of the mess. Now he is to be made defendant in a damage suit. It will take quite a flock of book-keepers and a battery of adding machines to compute the financial reckoning for Senator Brookhart's failure to show up at a labor picnic.

WORLD PROBLEMS

Another eclipse which the scientists who are here this week have been considering is the gradual eclipse of the sperm whale. In a general way the span of life is being lengthened and yet it appears that just now a small augmentation in the mortality record is manifested. At the other end of the scale there is a stamp in births. Over at the red schoolhouse they tell us that there are children to burn but the actuaries and statisticians assert that the percentage of births to population in America is showing a decided fusk. With an increased death rate and a shortage of births it will only be a matter of a couple of million years before our men will be so wasted that there won't be enough to serve as election judges.

R AVAGES OF WAR

What the World War has done for the white race is shown by the figures of Europe's population today as compared with the numbers of her people in 1914. There are exactly 23,000,000 less inhabitants in Europe now than there were before the European war began to boom nine years ago.

Not all of these were killed in actual warfare, but they died as a direct result of the miseries attendant on all wars. Bodies debilitated from lack of food are badly fitted to withstand disease, and scientists claim that the grim total already added up does not represent the entire number of those who will eventually be added to the roll of those who died from famine, sickness and other troubles resulting from warfare.

Of those killed in battle the power of Europe is represented.

Both France and Germany realize the seriousness of this fact and have organized societies to fight race suicide. In Germany the birth rate is large, but post-war conditions have caused the death rate to increase enormously.

The French government has organized a Union for the increase of the French population and is considering alluring bribes in forms of bonuses for the proud fathers of many children.

But all these efforts cannot restore the 25,000,000 dead and their loss will be greatly felt if the time should come when Asia and Europe meet on the battlefield. The most rational method of preventing further depopulation, namely, discontinuing warfare, seems to be the one method that Europe is unwilling to try.

THE HONDA BAY DISASTER
After the examination of witnesses during the first two days of the session of the Naval Board of Inquiry concerning the Honda Bay disaster the mystery only deepens. It was not a foggy night. No evidence was given to indicate that any new and unusual ocean currents interfered with the navigation of the vessels. The wireless was apparently working in good order. There was no storm.

Yet a fleet of fifteen torpedo-boat destroyers steered straight for land in a starlight night on a calm sea; and in the wreck that followed more than twenty lives were lost. There is no parallel for such a calamity, resulting in a disaster, in the annals of the Navy.

Until there is further proof, however, the American people will refuse to believe that such an accident could have occurred in the ordinary operation of the vessels. In all former cruises of the Navy the management of the fleet has been above criticism. One recalls with pride its cruise round the world during the Roosevelt administration. None cared to mock American seamanship at that time; and it is difficult to believe that it has since so greatly deteriorated that the torpedo flotilla should be driven on the rocks simply through the almost criminal inefficiency of those in charge.

Comments of the English and French press are in a mocking taunting tone. The foreign critics lay the blame to unskillful seamanship; and they observe with complacency that it is a disaster that could not possibly occur to one of their fleets, because the vessels are so much better handled.

Americans will reserve their opinion and withhold their censure until all the facts are known. They will dismiss with indignation any suggestion that there was treachery, either before or behind the mast. The whole glorious traditions of the Navy are contrary to such an insinuation.

A BUILDING THAT STOOD FIRM

In the midst of buildings that tottered and broke in pieces, immediately across from the palace of the Emperor, itself badly fractured by the quake, stands the Imperial Hotel, intact, undamaged, a house of refuge for hundreds of homeless and destitute citizens.

Its immunity from the awful wreckage that laid waste the greater part of Tokio is a splendid tribute to the invincibility of science under the attacks of nature in her fiercest manifestations. The Imperial Hotel also remains today a monument to the skill and ingenuity of an American architect.

This hotel stood the full force of the seismic convulsion as the rain all around it bears mute and tragic testimony. Wireless messages from Tokio congratulate the Chicago designer of this shock-proof dwelling.

Baron Okura, president of the hotel company, is profuse in his praise.

All those connected with the enterprise have a right to feel proud of the achievement, especially the architect who put the brains of the scientist into the foundation of the edifice, designed especially to discount the possibility of future earth faults.

But the power of a properly constructed building to resist even such a calamity as the Japanese earthquake—than which history has no record of any more violent convulsion—is a hope and a triumph for all who have cause to fear, or think they have cause to fear, this most uncanny of nature's menaces.

Frank Lloyd Wright, the Imperial Hotel at Tokio, has demonstrated that man can safeguard himself against the earth-quake as certainly as the cyclone can defeat the whirlwind or the lightning rod can circumvent the thunderbolt.

Moreover, as is often the case with apparently startling discoveries, the principle that saved the Imperial Hotel is simple and elementary.

The foundations were laid on concrete piles nine inches in diameter and let into the soil eight feet, but not anchored to rock. This soil acted as a cushion against the disturbance that cracked the bed rock. This soil acted as a cushion against the disturbance that cracked the bed rock.

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At 8 A.M. When Speed Counts

Cook on a Westinghouse Table Stove right before your hungry eyes. When you want a good breakfast quickly—or a luncheon, or dinner either—you can depend on this Westinghouse Appliance. It fries bacon and eggs, toasts, makes pan cakes. It's certainly worth having.

Westinghouse Appliances Include

Turnover Toaster
Table Stove
Electric Iron
Cosy Glow
Waffle Iron
Hot Plate
Warming Pad



Milk Bottle Warmer
Percolator
Coffee Urn
Curling Iron
Hot Plate
Electric Fan

Westinghouse

How to Save Money on EGGS

Biddy now begins her moulting period. And she is very stingy with her EGGS. Even when she does lay, her EGGS don't compare with the big, white beauties she gives so generously in the Spring.

Now is when the thrifty housewife turns to storage EGGS. They are the pick of the springtime lay, every bit as good as the fresh EGGS laid at this season of the year. And they cost from 10c to 15c a dozen LESS.

Here's important EGG information: The best Storage EGGS are put through an ingenious process which seals the shell—keeping all the goodness in and everything else out. The process does for EGGS what vacuum packing does for coffee. "Processed" EGGS are twice candled—ask for them at your grocer's.

Southern California EGG Council

Of Interest to Women.

PLANNING FOR WINTER AFFAIRS

Pasadena Matron Back From East



[Merle Photo for Western Press Service]

Mrs. S. Michener

ONE of the attractive young matrons who takes an active part in Pasadena's social life is Mrs. S. Michener. She has just returned from a summer in China.

wood. This delightfully arranged event is to compliment her house guests who are, her aunt, Mrs. Clyde Huddleston, her cousin, Mrs. Russell Huddleston of Illinois, and Mrs. Chauncey Needham.

Lake and will be at home to their friends after October 15. The Taylors are members of the Mountain Meadow Country Club where many of their social activities

are held.

Bridge Luncheon

Mrs. Van Arsdale Smith (Dress Boynton) is entertaining with a bridge luncheon today at her home, 1415 Fairfax Avenue, Holly-

wood.

On Saturday the board of the Los Angeles Chamber of Commerce and 150 of its 150 dealers of the Chamber of Commerce from Maine at a luncheon at the Beverly Hills Hotel. Complimentary to their guests, decorations to their tables, the main theme.

Prior to the luncheon, the party made a tour of Los Angeles' commercial enterprises, and following the luncheon motored to the beach.

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Prior to the

15

Minutes from
Sixth and Broadway

SILVER LACE TERRACE, the last of the close-in subdivisions, is situated on the hills adjacent to Silver Lake, an easy 15 minute's ride from Sixth and Broadway. It is just two blocks north of Sunset Boulevard. Any P. E. car going to Hollywood will take you there.

Silver Lake Terrace

IN SILVER LAKE TERRACE the man of moderate means can get a highly improved, individualistic hillside homesite at a price he can afford to pay. Lots are priced at \$2000; there are some higher and some lower. You can get choice income property and business lots on Silver Lake Boulevard at the prevailing low prices.

Concrete Streets Throughout

ALL OF THE IMPROVEMENTS ARE INCLUDED IN THE PRICE OF THE LOTS.

**LOTS
\$2000**

Some Higher—Some Lower
Business Lots \$1500 and Up

Term as low as 10% down and 1% a month, all to be paid in three years.

EDWARD W. DICKINSON & SON
and W. E. DIMMICK
105 Marsh-Strong Bldg. Phone 829854

JOHN A. VAN PELT
105 Marsh-Strong Bldg. Phone 821331

COME TODAY

Get Street Blvd. to Elks St. and go north two blocks. Or take any P. E. car going to Hollywood, get off at Elks. You can take our auto at 454 So. Hill St.

**SALES EXECUTIVE
To Act as
FISCAL AGENT**

WELCOME STRANGER!

Supply the office, Sales Prospects, Literature and Advertising and the man wanted must be a man of great ability and experience.

Address TA Box 487, TIMES BRANCH

**ORANGE COUNTY
DENIES CHARGE**

**Says Statistics Show It Is Not
Divorce Center**

**Turns Finger of Scorn Upon
Los Angeles County**

**Cites Figures of Less Than
Four to One in City**

LOCAL COMMENT
ANAHEIM, Sept. 18.—Los Angeles county need no longer wring its hands over the high divorce rate. The Orange county always has been a far more perfect picture of domestic bliss than the neighbor up the hill. The Orange county divorce rate is still strong, but has been turned into by Broadway coupling.

Statistics on marriage and divorce for the various counties just issued by the State Census Bureau show that Los Angeles county's divorce rate is as great or nearly as great as the Orange county divorce rate. And as far as the ratio of divorce to marriage is concerned, Clerk J. M. Backs points out, the Orange county always has been a far more perfect picture of domestic bliss than the neighbor up the hill. The Orange county divorce rate is still strong, but has been turned into by Broadway coupling.

And so—the monkey was still in the backyard perch in one of the peach trees at a late hour last night, and Baldridge appeals to the public:

MONKEY STICKS TO BACKYARD

**Unidentified Visitor Pounces
on Peaches and Roses;
Can't Catch Him**

Some folks have skeletons in their clothes closets, but that isn't what bothers Mrs. Baldridge, mother of Detective Lieutenant Baldridge. Mrs. Baldridge has a monkey in the backyard of her home at 1413 Angelus avenue.

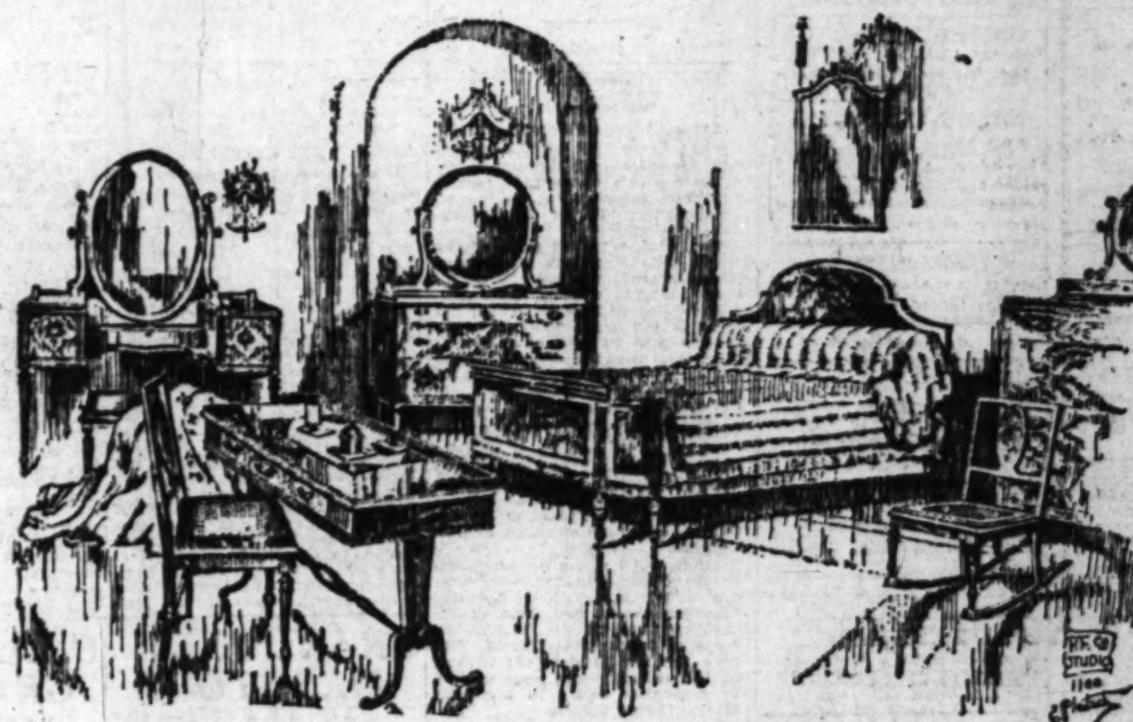
Several hours before she reported the matter to her son she also had a large number of ripe juicy peaches on her peach trees and red roses on her rose bushes.

But soon after the appearance of this little stranger the peaches began to disappear and the roses to reappear in a heap in the center of the yard. As soon as he was apprised of the matter, Detective Baldridge hurried to his mother's home and attempted to apprehend the marauder. But the latter cried, "Chee-reep-creep," which means "nothing doing" in monkey talk. Baldridge attempted other diverse methods of allurement, but the monkey would not be trapped.

And so—the monkey was still in the backyard perch in one of the peach trees at a late hour last night, and Baldridge appeals to the public:

"Where is it?"

Pasadena Furniture Company



New Shipment and Special Clearance of Bedroom Furniture

The above is one of several new bedroom suites in various woods that have just come to us direct from the factories and are being offered in our inexpensive location at very attractive pricings. Two of our ten floors are devoted to this type of furniture.

Special Clearance of Bedroom Furniture

When the selection in a complete suite narrows down to a few pieces, it is our custom to close out the remainder at a sacrifice. Here are a few instances of this kind in bedroom furniture. Similar opportunity is offered in dining and living-room furniture this week.

7-Pc. Bedroom Suite, Special, \$495

New Period Design in mahogany combination with full double bed, large dresser, chiffonier, vanity case, bench, rocker and chair for \$495.00.

9-Pc. Bedroom Suite, Special, \$549

Exceptionally fine group in walnut consisting of 4-6 bed, dresser, chiffonier with separate glass dressing table and bench, desk and chair, rocker, for \$549.00.

7-Pc. Bedroom Suite, Special, \$475

New Period style in mahogany combination with full size bed, dresser, chiffonier, night stand, dressing table, bench and chair for \$475.00.

8-Pc. Bedroom Suite, Special, \$595

Choice of double or 3-3 bed, dresser, chiffonier, vanity case, desk, rocker, chair and bench for \$595.00.

9-Pc. Bedroom Suite, Special, \$395

Modern gray enamel decorated suite consisting of vanity dresser, pair of 3-3 beds, bedside table, dressing table and bench, desk and chair, rocker for \$395.00.



Chaise Longue, \$24.75

Chaise longue as pictured above in decorated Chinese peal. Cushion not included at this special price. One of several special values in Chinese peal and grass furniture.

**Pasadena
FURNITURE CO.**

Long Beach Sales Office: 1118 to
1122 American Ave. Ph. 619-95.

Phone Colorado 8200

Los Angeles Sales Office: 801 N.
Western Ave. Phone Holly 1907.

63 to 91 North Raymond Ave.

ONE O'CLOCK SATURDAY CLOSING

THE TIMES PRIZE COOK BOOK

2206 Recipes



The cooking secrets of the best cooks in Southern California. New and original dishes, includes salads, salad dressings, soups, fish, fish sauces, meat, meat sauces, desserts. Special section devoted to Spanish and Mexican dishes.

A cook book used every day in the year, priced alike by experts and beginners \$2.00 pages bound in stiff board covers. Order your copy today.

75c

ORDER BLANK—TEAR OUT AND MAIL TODAY

LOS ANGELES TIMES,
Los Angeles, California.

Gentlemen:

Please send a copy of the 240-Page TIMES Prize Cook Book, postage prepaid, to the following address, in payment for which I enclose.....

(If the address is inside California, enclose 75c.
For points outside California, enclose 85c.)

Name.....
Address.....
City.....

you and
3
others may
pay the price

Nature sends a warning of Pyorrhea—
bleeding gums. Only
one person out of five
has forty escapes.
Thousands younger
are subject to it as
well. Be on your
guard.

Brush your teeth with

Forhan's

FOR THE GUMS

More than a tooth paste
—it checks Pyorrhea
35c and 60c in tubes

Made a Hit With Him

"My wife has taken your medi-

cine and has been wonderfully

benefited. For over four years

she has had trouble with bloating

and could scarcely eat any food be-

cause of this condition. Doctor

modified his diet for her and an

operation was advised. Her bro-

ther, who is a druggist, sent her a

bottle of May's Wonderful Remedy

and it helped her at once. I can-

not praise your medicine enough."

It is a simple, harmless prepara-

tion that removes the catarrhal mu-

cus from the intestinal tract and

allays the inflammation which

causes practically all stomach,

liver and intestinal ailments, in-

cluding appendicitis. One dose will

convince or money refunded.

all druggists.—[Advertisement]

CHICHESTER'S PILLS

THE DIAMOND BEAT

Medicinal Acid Free Preparation

Pills in Red and White

Take one or two a day

DRUGGISTS—SELLERS

SOLD BY DRUGGISTS EVERYWHERE

Suburban and Neighborhood

Theaters

WEST COAST THEATERS, INC.

SAN LUIS OBISPO

ELMO

Wed. Thurs.—Elmo-Tin is "Where the Heart Beats." Thurs. Fri.—Richard Webb's "Tillie" with Andrew Ladd.

EL MONTEREY

Wed. Thurs.—Charles Gray is "The White Cat."

Fri.—Lark Davis is "The Fighting Trail."

Sat.—Elaine Hammerstein, Bert Lytell, Lew Cody in "Report of Hunter."

ALHAMBRA

ALHAMBRA

Wed. Thurs.—Mrs. Wallace Reid is "Home Wreckers." Thurs. Fri.—Elaine Hammerstein, Bert Lytell, Lew Cody in "Report of Hunter."

ANAHEIM

CALIFORNIA

Wed. Thurs.—Howard Lloyd is "Safety Land."

Thurs. Fri.—"Safety Land" and Vanderville. Fred Astaire and Alton Lake in "Safety Land."

FAIRYLAND

Wed. Thurs.—Ludie Kay and June Marry in "The Silent Partner."

Fri. Sat.—"Safety Land."

SANTA BARBARA

CALIFORNIA

Wed. Thurs. Fri. Sat.—Grand Terrene and Edward Norton in "Regatta of Red Sea."

PALACE

Wed. Thurs.—Charles Gray is "Law of the Game."

Fri. Sat.—Grand Program of Short Subjects

MISSION

Wed. Thurs.—Babe Berlitz and Antonio Moreno. "The Extra Mile" and Vanderville

POMONA

EL VEDERE

Wed.—Brent, Tracy and Edward Norton in "The Devil's Disciple." Thurs. Fri.—Gloria and Wallace Barry in "Pride and Virtue." Thurs. Fri.—"Safety Land" and Vanderville

SAN DIEGO

CALIFORNIA

Wed. Thurs.—George P. Ford in "Pete of the Horse Country."

Fri. Sat.—"Safety Land."

KINEMA

Wed.—Gordon Diefenbach and May McAvoy in "The White Cat."

Thurs. Fri.—Gordon Diefenbach, Betty Compson in "Woman With Four Faces."

PLAZA

Wed.—Playboy—Elmer W. Clifton's "The White Cat" and Max Marry

RIALTO

Wed.—Playboy—Elmer W. Clifton, Bert Lytell, Lew Cody in "Report of Hunter."

RIVERSIDE

MISSION

Wed.—Gordon Diefenbach, Betty Compson in "Woman With Four Faces."

HOLLYWOOD

HOLLYWOOD

CLOSED FOR EXTENSIVE REMODELING

RIVOLI

Wed.—Richard Valentine in "Wild Jordan."

Thurs. Fri.—"Safety Land" and Vanderville

APOLLO

Wed.—Gordon Diefenbach and May McAvoy in "The Fighting Trail."

Thurs. Fri.—"Safety Land" and Vanderville

WILSHIRE

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

GRANADA

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

PARAMOUNT

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

ROSEBUD

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

SHAMROCK

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

STRAND

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

OPTIC

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

REGENT

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

LIBERTY

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

LYCEUM

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

GRAND

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

CAPITOL

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

ART

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

NEW EXPRESS

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

MOON

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

TIVOLI

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

ALHAMBRA

Wed.—"Safety Land" and Vanderville

Thurs. Fri.—"Safety Land" and Vanderville

OIL GEOLOGISTS ARE GATHERING

Many Delegates Arrive for Convention

First Sessions Will Open Tomorrow

Petroleum Fields Here to be Studied

Several hundred delegates to the annual convention of the American Association of Petroleum Geologists, which opens here tomorrow, were registered at convention headquarters, Parlor E, Alexandria, yesterday.

Geologists from all parts of the world will attend the meeting, at which the products of petroleum industry will be discussed.

According to Max W. Ball, president of the association, this convention will be one of the most important in the history of the organization owing to the prominent part diverse oil fields of California will play in the world's industry.

ALWAYS KEPT DOOR LOCKED

That Peterson was had other valuables in his room was the belief of Mrs. Margaret Patterson, his landlady, who told Detective Lieutenant Smith the lodger kept his door locked always, had a safe in his room, and never allowed him to visit the room in his absence.

It was found that the dead man was not found soon enough.

It was the opinion of Peterson that his lodger was a carpenter, though his movements were extremely mysterious. He stated the room was well lighted, with a gas lamp, and a number of others from Mexico and other European countries.

The party is led by Dr. C. M. Herring of the University of California, who is president of the California Milk Distributing Association, at Stockholm, and a number of others from Mexico and other European countries.

The party will be entertained by the

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"SWEET SIXTEEN"

VALUES ARE SUPREME

Always the New and Smart, Absolutely Without Competition at

DRESSES AND SUITS \$16 COATS AND WRAPS

For Juniors, Misses and Women in sizes 12 to 22.

FUR COATS priced the saving "Sweet Sixteen" Way \$35 to \$295



337-39 So. Broadway, Between 3rd and 4th.

Why have BOILS?

If you have never experienced pimples, eczema, or boils appear. S. S. builds new blood cells. As blood cells increase in number impurities vanish. When impurities vanish boils and other annoying skin disorders disappear. S. S. is the conqueror of skin eruptions. It is the greatest blood cell builder, blood cleanser and body builder known. It is foolhardy to suffer from boils and skin disorders when by putting your system in order these uncomfortable hindrances to well-being will be far away with.

Mr. V. D. Schatz, 557 18th Street, Washington, D. C., writes:

"I tried for years to get relief from a bad case of boils. Everything failed until I took S. S. I am now absolutely cured, and it was S. S. that did it."

S. S. is sold at all leading drug stores. Try a bottle and get rid of your boils and other skin eruptions. The large size is the more economical.



S.S. The World's Best Blood Medicine

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BUILDING ON THE SOLID FOUNDATION OF PROFITABLE PRODUCTION FROM THE SOIL, AND OPERATED UNDER A DISTINCTIVE PLAN AFFORDING SAFETY FOR INVESTMENT, EXPERT ASSISTANCE TO THE BUYER, AND OPPORTUNITY FOR INCREASE IN VALUES SELDOM EVER EQUALLED.

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SURROUNDED BY SCENIC EFFORTS OF INDESCRIBABLE BEAUTY UNSURPASSED IN ALL THE WORLD.

PROST FREE CLIMATE—RICH SOIL.

ABUNDANT SUPPLY OF PURE MOUNTAIN WATER FOR IRRIGATION AND DOMESTIC PURPOSES FROM LAKE HODGES, EIGHT MILES LONG, IMPOUNDING 27,000 ACRE FEET DELIVERED THROUGH A MODERN SOLID CONCRETE SYSTEM. NO EXTREMES OF HEAT OR COLD. AVERAGE, 62 DEGREES; MAXIMUM, 84 DEGREES; MINIMUM, 24 DEGREES.

NO HIGH WINDS, AVERAGE VELOCITY 6.2 MILES PER HOUR.

THE CLIMATE IS A CONSTANT DELIGHT, MILD AND EQUABLE; A HEALTHFUL INVIGORATING BLEND OF SEA AND MOUNTAIN AIR.

GROWING CONDITIONS ARE PERFECT FOR AVOCADOS, CITRUS AND DECIDUOUS FRUITS. WINTER VEGETABLES OUT OF SEASON AND ALL OTHER SEMI-TROPICAL CROPS.

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Missing Daughter of Millionaire



Gwendolyn Van Hart

FEAR BEAUTY IS KIDNAPED

Authorities Unite in Hunt for Gwendolyn Van Hart, St. Paul Girl, Last Seen Going for Dip at Venice

Gwendolyn Van Hart, the beautiful 18-year-old daughter of Mr. and Mrs. P. A. Van Hart, Mr. Van Hart being a retired millionaire manufacturer of St. Paul, Minn., donned her bathing suit Friday morning and went for dip in the surf at Venice. That was the last seen of Gwendolyn and went for a dip in the surf at Venice. That was the last seen of her.

Today the cultured and accomplished young woman is the object of a nationwide search which authorities of California are co-operating in. In her mysterious disappearance is seen a possible kidnapping plot which has for its object the "bleeding" of her millionaire father.

PARENTS TOURIN' WORLD. Shortly after their departure she came to Venice as the guest of Mr. and Mrs. W. L. Nemire, became acquainted with them during her stay in the city. Upon her arrival at their home, Mr. Nemire said, she had been accustomed to going swimming every morning remaining away for a couple hours and then returning home. It was believed by police that the girl may have become acquainted with some men while on the beach, who, learning of her father's wealth, had abducted her.

Efforts were being made by Mr. Newbre to communicate with the girl's parents, who are somewhere in Europe. The girl is described as a slender, exceptionally beautiful, decided blonde, blue eyes and straight hair, hair, weighing about 120 pounds and about five feet seven inches tall. She speaks a number of languages.

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What's Going on There

Continued from Fifteenth Page

released in October by Metro. (Reginald Barker production.)

"Strangers of the Night," all-star, 7200 feet, released in September by Metro. (Fred Niblo production.)

"The Wanters," all-star, 7000 feet, released in fall through First National. (John M. Stahl production.)

In Cutting Room:

"Pleasure Mad," all-star, no release date. (Reginald Barker production.)

In Production:

"Cape Cod Folks," all-star, no release date. (Reginald Barker production.)

"Why Men Leave Home," all-star, no release date. (John M. Stahl production.)

DOUGLAS MCLEAN PRODUCTIONS

In Production:

"Yankee Consul," Douglas McLean, no release date.

METRO

Coming Releases:

"Desire," all-star, 6400 feet, release in December.

"The French Doll," Mae Murray, 7000 feet, released in September.

"The Eagle's Feather," all-star, 6500 feet, released in October.

"The Social Code," Viola Dana, 5200 feet, released in October.

"Scaramouche" (Super-Special), all-star, for release in January.

"Held to Answer," all-star, 6500 feet, released in October.

"In Search of a Thrill," Viola Dana, 5200 feet, for release in November.

In Production:

"The Human Mill," Allen Holubar special, 7000 feet, for release in November.

"Fashion Row," Mae Murray, 7000 feet, for release in November. (Robert Leonard.)

"The Man Whom Life Passed By," all-star, 6400 feet, for release in November.

"The Living Past," 6000 feet, no release date, cast not yet selected.

"Angel-Face Molly," Viola Dana, 5100 feet, no release date.

PARAMOUNT

Coming Releases:

"Zaza," Gloria Swanson, for release October 21. An Allan Dwan production.

"The Cheat," Pola Negri with Jack Holt and Charles De Roche, for release September 30.

"Ruggies of Red Gap," all-star release October 7 (James Cruze production.)

"The Marriage Maker," all-star. (William de Mille production.) October 14 release.

"The Spanish Dancer," Pola Negri, with Antonio Moreno. (Herbert Brenon production.)

"To the Last Man," (Zane Grey production) all-star, for release September 23.

In Cutting Room:

"The Light That Failed," Percy Marmont and Sigrid Holmquist and all-star cast. (A George Melford production.)

"The Ten Commandments," all-star. A Cecil B. De Mille production.

In Production:

"Woman-Proof," Thomas Meighan. Story by George Ade.

"Stephen Steps Out," Douglas Fairbanks, Jr., with Theodore Roberts and all-star cast.

"William S. Hart in Wild Bill Hickok," for release in December.

"The Call of the Canyon," Richard Dix and Lois Wilson. (Zane Grey production.)

"My Man," Pola Negri. (Herbert Brenon production.)

"To the Ladies," (James Cruze production.)

"Flaming Barriers," (George Melford production.)

PICKFORD-FAIRBANKS

In Production:

"The Thief of Bagdad," Douglas Fairbanks, feature length, release date undetermined.

"Valley of the Wolf," Jack Pickford.

POWERS-RC STUDIOS

Coming Releases:

"Alimony," all-star, 6000 feet, release October 14.

"Blow Your Own Horn," 6000 feet, September 30.

"The Mail Man," Ralph Lewis, Johnnie Walker, 6000 feet, release October.

"The Lullaby," Jane Novak, 6000 feet, for October release.

"The Worm," Johnny Walker, 5500 feet, released first week in October.

"Fighting Blood," series No. 2, George O'Hara, bimonthly release.

"Born of the Cyclone," all-star, 6000 feet, no release date.

REED

Coming Releases:

"Allison," all-star, 6000 feet, release October 14.

"Blow Your Own Horn," 6000 feet, September 30.

"The Mail Man," Ralph Lewis, Johnnie Walker, 6000 feet, release October.

"The Lullaby," Jane Novak, 6000 feet, for October release.

"The Worm," Johnny Walker, 5500 feet, released first week in October.

"Fighting Blood," series No. 2, George O'Hara, bimonthly release.

"Born of the Cyclone," all-star, 6000 feet, no release date.

ROCKETT-LINCOLN FILM CO.

In Cutting Room:

"The Dramatic Life of Abraham Lincoln," George A. Billings and all-star cast, 12,000 feet, for release in September.

JOHN ROUMAN PRODUCTIONS

Coming Releases:

"Snooky, the monkey, in a series of 2000-foot comedies for Educational release.

RUSSELL STUDIOS

In Cutting Room:

"A Border Cavalier," Franklyn Farnum, 5000 feet, for October release.

STORY

Coming Releases:

"The Thief of Bagdad," Douglas Fairbanks, feature length, release date undetermined.

"Valley of the Wolf," Jack Pickford.

"The Lullaby," Jane Novak, 6000 feet, for October release.

"The Worm," Johnny Walker, 5500 feet, released first week in October.

"Fighting Blood," series No. 2, George O'Hara, bimonthly release.

"Born of the Cyclone," all-star, 6000 feet, no release date.

THOMAS

Coming Releases:

"Allison," all-star, 6000 feet, release October 14.

"Blow Your Own Horn," 6000 feet, September 30.

"The Mail Man," Ralph Lewis, Johnnie Walker, 6000 feet, release October.

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"Fighting Blood," series No. 2, George O'Hara, bimonthly release.

"Born of the Cyclone," all-star, 6000 feet, no release date.

THOMAS

Coming Releases:

"Allison," all-star, 6000 feet, release October 14.

"Blow Your Own Horn," 6000 feet, September 30.

Mack Sennett Gives Us Another Birdseye of Hollywood

"THE EXTRA GIRL"
(Associated Exhibitors)

CAST

Sue Graham.....	Mabel Normand
Pa Graham.....	George Nichols
Ma Graham.....	Anna Hernandez
Aaron Applejohn.....	Vernon Dent
Dave Giddings.....	Ralph Graves
Widow Belle Brown.....	Charlotte Mineau
Phillip Hackett.....	Ramsey Wallace

Director, F. Richard Jones.
Length, 7000 feet.
Release, late September.

MOTION-PICTURE producers and writers seem to be stumbling over one another in discovering and rediscovering the fact that in Hollywood and the motion-picture world there is a fertile field for plots and colorful and interesting backgrounds.

Fiction writers and the editors of the fiction magazines with a national circulation discovered this fact more than two years ago, and many a short story "hack" has made much money by writing absurd yarns with what was supposedly a motion-picture atmosphere. These short and long stories, many of them written by people who have been no nearer to Hollywood than Keokuk or Butte or Jersey City.



All was going well, until—

room. Finally she becomes an extra—hence the title. As in "Hollywood" the small-town lover follows the heroine to Southern California, and later the girl's parents come west. But there the resemblance between the two plots ceases—except that each leads to a happy ending.

Several things combine to convince me that "The Extra Girl" is an unusually good comedy. In the first place, I was in no mood to be amused the morning that I saw the run of the film. I had but recently sprained both ankles, and in order to get to the theater I had to ride in an automobile over eighteen miles of rough roads. Every jounce made me wince. Then, when I was seated in the theater I had to keep my feet on the floor, and everyone who has had a sprained ankle knows that an elevated foot is an essential to comfort. Another grievance was that the theater was so dark I could not see to make any notes, and I had to jot down a word now and then on some paper held on a shaky knee. I certainly sighed for a chair on which to put my feet; for a projection-room table or desk upon which to write, and for the little hooded, red light which every proper projection-room boasts these days.

Instead of sitting there morosely and wishing I were a stevedore or a bootlegger or a beach lifeguard, I soon began to chuckle. And then I laughed aloud. And then, from time to time, the organist who was improvising a musical accompaniment during the run of the film, schooled my laughs.

Mabel's father stepped in and spoiled everything.

Continued on Fourteenth Page

have struck the public fancy to such an extent that almost any kind of an absurdity in the way of a "movie" short story can be sold.

Now, a little late, scenarists and producers are turning to the same field, and giving the public, by way of the theater screen, a much-desired glimpse of what they want that public to believe is life inside the studio walls.

First came "Souls For Sale," a money-maker even though it could not be called a first-class photoplay. Next came "Hollywood," both a money-maker and a good photoplay. Soon the public will have the privilege of seeing Mabel Normand in "The Extra Girl." And it will be a privilege to see so well-acted and competently directed a seven-reel photoplay so well packed with laughable situations and good titles.

Like "Hollywood," this new Mack Sennett production opens in a small town a couple of thousand miles away from where pictures are made. Sue Graham has had a bad case of "Klieg heart." In other words, she is screenstruck. She is also in love, but her home-town romance seems a hopeless affair for her father insists that she shall marry the portly and prosperous town druggist.

Finally Sue is tricked into believing she has won a beauty contest which will give her a chance to star in motion pictures, so she escapes the fate of becoming the druggist's bride. Arrived in Hollywood she is quickly disillusioned, but the studio manager gives her a job as a helper in the property-



In the studio property-room Mabel was a great little helper.

for our film from a man who wrote it.
This sounds like a great deal of praise
McCARTY.
Quality was well concentrated by DeMille
most of which are excellent, and the con-
J. A. Wadlow is credited with the titles.
Welcome for the produced producer.
made a good effort of the oil stock studio, and
of that effort of the oil stock studio.

WHAT'S GOING ON AT WEST COAST STUDIOS

ASSOCIATED FIRST NATIONAL (At United Studios)

Coming Releases:
"Age of Desire," all-star, six reels, release October 29. (Jacobs-Borsoe production.)
"Ponjola," Anna Q. Nilsson and James Kirkwood, six reels, release November 19.
"The Bad Man," Holbrook Blinn, release October 8. (Edwin Carewe production.)
"Thundergate," Owen Moore and all-star, six reels, release date September 24.

In Cutting Room:
"Jealous Fools," all-star, six or seven reels, for release October 15.
"Flaming Youth," Colleen Moore and all-star, release date October 22.
"Her Temporary Husband," all-star, for release in January.

In Production:
"Black Oxen," Corrine Griffith, about 7 or 8 reels. (A Frank Lloyd production.)

LOU ANGER PRODUCTIONS

Coming Release:
"Under Orders" and "The Pony Express," Clyde Cook, 2000 feet, no release date.

CENTURY

Coming Releases:
"Fashion Follies," all-star, release Oct. 24.
"Don't Scream," ("Pal," the dog) 2000 feet, release October 17.

"Nobdy's Darling," Baby Peggy, 2000 feet, for release September 25.

"The Water Dog," (Pal, the dog) 2000 feet, release November 14.

"The Detective," all-star, 2000 feet, release December 5.

CHAPLIN STUDIOS

Coming Releases:
"A Woman of Paris," Edna Purviance, for release October 1. Charles Chaplin directing.

CHRISTIE

Coming Releases:
"Done in Oil," Jimmy Adams, 2000 feet, October release.

"Foolproof," Neal Burns, 2000 feet.

"Kidding Katie," Dorothy Devore, 2000 feet, no release date.

In Cutting Room:
"Black and Blue," Jimmie Adams, 2000 feet, no release date.

JACKIE COOGAN PRODUCTIONS

In Cutting Room:
"Long Live the King," Jackie Coogan and all-star, release in October.

COSMOSART STUDIO

"Beyond the Veil," A. K. Mozumdar and Kathryn Macguire, 8 or 9 reels, release undetermined.

FINIS FOX

Coming Releases:
"Bag and Baggage," all-star, no release date.

FOX

Coming Releases:
"The Lone Star Ranger," Tom Mix.

"Cameo Kirby," John Gilbert.

"When Odds Are Even," William Russell.

"A Man," Dustin Farnum.

In Cutting Room:
"You Can't Get Away With It," all-star.



Gwyn Lee, Bird Shea, Mary Mayo, Betty Hynes, Jean Vachon, Hortense O'Brien, Roberta Hewston, Olive Hassbrouck, Annette Moser, Alys Murrell, Audri Bayley, Josephine Haynes.

Hollywood's "twelve most beautiful girls"—or so as committee has called them—have become alluring Southern maidens for the production of "Maytime," now in the making at the Schulberg studio. The men who named them—Joseph Jackson, president of the Wampus; Waldemar Young, president of the Screen Writers' Guild, and Phil Rosen, chairman of the executive board of the Motion-Picture Directors' Association—all have watched them work before the camera and studied their screen tests in the Schulberg projection-room. Some of the twelve never before had seen a motion-picture camera. Jean Vachon, said to be one of the most promising of the dozen, never had worked before a camera before being selected for this part, while Josephine Haynes, probably most experienced of her associates, had been seen in but three photoplays. Members of the beauty chorus have been promised a tour of the country with the picture in which they are having their first opportunities. An eastern syndicate has proposed that they tour the Eastern States as typical of the girls now making their first screen appearances on the West Coast.

THE TEMPLE OF VENUS

featuring Phyllis Haver and Mary Philbin.

THE EXILE

John Gilbert.

IN PRODUCTION:

"A Flyin' Fool," Tom Mix.

"Big Dan," Buck Jones.

"Hoodman Blind," all-star.

"Gentle Julia," all-star, 8000 feet. (Roland V. Lee special.)

All release dates undetermined.

GARSON STUDIO

COMING RELEASES:

"Thundering Dawn," Anna Q. Nilsson, J. Warren Kerrigan. Universal release in November.

PHIL GOLDSTONE PRODUCTIONS

COMING RELEASE:

"White Panther," Snowy Baker, 5000 feet, for November release.

IN CUTTING ROOM:

"Blind Bargains," all-star, 6000 feet, for release in December.

"Her Man," William Fairbanks, 5000 feet, for release October 1.

"The Torrent," all-star, 7000 feet, for release in December.

IN PRODUCTION:

"Do It Now," all-star, 6000 feet, release date indefinite.

BLACK IVORY

all-star, 6000 feet, release date indefinite.

GOLDWYN STUDIOS

COMING RELEASES:

"Six Days," Charles Brabin, all-star, about 6500 feet, release on September 29.

"The Rendezvous," Marshall Neilan, all-star, 6500 feet, release undetermined.

"The Day of Faith," Tod Browning, all-star, for release on October 21.

"In the Palace of the King," Edmund Flynn, all-star, release date October 28.

"Slave of Desire," George D. Baker, all-star, for release on October 14.

IN CUTTING ROOM:

"Law Against Law," Rupert Hughes.

"The Judge and the Woman," Victor Seastrom, all-star, no release date.

IN PRODUCTION:

"Greed," Erich Von Stroheim, all-star, release on November 25.

"Wild Oranges," King Vidor, all-star.

"Three Weeks," all-star, Elinor Glyn.

"Nellie, the Beautiful Cloak Model," all-star, Emmett Flynn, no release date.

GRAND-ASHER DISTRIBUTING CORP.

COMING RELEASES:

"The Bill Collector," Joe Rock, 2000 feet.

THE LOVE TRAP

Bryant Washburn and Mabel Forrest, for fall release.

TIN-CAN ALLEY

Sid Smith, 2000 feet, no release date.

IN CUTTING ROOM:

"Leave It to Gerry," Billie Rhodes, 5600 ft.

IN PRODUCTION:

"Try and Get It," Bryant Washburn, 6000 feet.

Untitled feature, Elliott Dexter, 6300 feet.

"One Hour to Live," all-star, 6000 feet, no release date.

"The Satan Girl," Mabel Forrest and Norman Kerry, 6000 feet, no release date.

HOLLYWOOD STUDIOS

IN PRODUCTION:

"The Girl Expert," Harold Lloyd and Jobyna Ralston, 6 or 7 reels, release date undetermined. (Harold Lloyd production.)

"Trapped," all-star, no release date. (L. W. Irving production.)

"The Whipping Boss," all-star, 5100 feet, no release date. (Beverly production.)

"Daughter of Mother McGinn," all-star, 7800 feet, no release date. (Cosmopolitan production.)

BOB HORNER PRODUCTIONS

IN PRODUCTION:

"The Midnight Limited," all-star, no release date.

THOMAS H. INCE STUDIOS

COMING RELEASES:

"Judgment of the Storm," Lloyd Hughes, release date undetermined.

"Her Reputation," all-star, for release September 20. (Thomas H. Ince production.)

IN PRODUCTION:

"White Fangs," Strongheart, no release date. (A Trimble-Murfin production.)

"Anna Christie," all-star, release date November 12. (Thomas H. Ince production.)

LAVAL PRODUCTIONS

IN PRODUCTION:

"The Vital Question," Andree Lafayette, feature length, no release date.

EDDIE LYONS PRODUCTIONS

COMING RELEASE:

"Off the Trail," Bobby Dunn, 2000 feet.

In Cutting Room: "Nobody Home," Bobby Dunn, 2000 feet.

IN PRODUCTION:

"All Is Lost," Bobby Dunn, 2000 feet.

"Welcome, Stranger," Eddie Lyons, 2000 feet.

Release dates undetermined.

MAC NAMARA STUDIO

COMING RELEASE:

"Powers of Darkness," all star, featuring Wallace Beery, no release date.

LOUIS B. MAYER

COMING RELEASES:

"The Eternal Struggle," all-star, 7500 feet.

Continued on Sixteenth Page



Danton incites the mob to revolution in Rex Ingram's "Scaramouche," now cut to final footage at Metro.

Mack Sennett Gives Us Another Birdseye of Hollywood

ADVOCACY

**STAGE FANTASY MADE
INTO FANTASTIC FILM**

"THE MARRIAGE MAKER"

1000

CAST	
Lady Alexandra Vancy.	Agnes Ayres
Lord Stombury.	Jack Holt
Sylvani.	Charles de Roche
Cyril Overton.	Robert Agnew
Vivian Clarke.	Mary Astor
Mrs. Hope-Clarke.	Ethel Wales
Maurice Morris.	Leo White
Fish.	Bertram Johns
Director, William de Mille.	
Length, 5914 feet.	
Release, October 14.	

"UCH has been said about 'playing down to the public,' and of the almost certain failure of purely artistic pictures. I say 'play up to the public' and let whatever artistic talent you possess find its way into the picture."

So said William de Mille, in an interview published in *The Pre-View* on July 25. In this interview Mr. de Mille talked of his film

The Last Magazine Pictures



The Faun and his nymphs in an old Italian garden.

Then there is a scene in a magnificent old Italian garden. Sylvani, the faun, playing upon his pipe beside a fountain, summons nymphs from the shrubbery. Their dance is interrupted by the advent of the Britisher and the girl whom he is not going to marry. The nymphs flee, but the faun hides near a marble bench and in hu_mer_lder_m hears the human pair decide that they cannot love because they are too poor.

Sylvdni cannot understand the human viewpoint. People who "do not mate where they love" are outside the scope of his comprehension. He decides to take a hand in the fate of this couple.

The action then shifts to England. Lord Stanbury, unhappy and hopelessly involved financially, is about to end his own life when the faun reveals himself in the formal English garden. Clad only in his scanty garment of skins, this mysterious visitor with the beautiful body, tousled hair, pointed ears and faunish smile, bounds into the nobleman's drawing-room and begins to upset the latter's ideas of what is "civilized" and proper.

There is comedy in plenty when Lord Stonbury persuades the faun to don modern evening clothes, and then introduces him to his friends as "Prince Sylvani, an eccentric Italian nobleman." Sylvani says what he thinks and does what he feels like doing. Even when he is assured that no "civilized" persons are natural he persists in his convention-shattering behavior, with the result that soon everybody hates him cordially. How he wins the grudging gratitude and finally the love of the principals, and justifies the rather cheap title for the picture, makes up the plot interest.

only cheap part of this production, and I fancy Mr. de Mille consented to it only under protest.

I wonder if the average public is really so tawdry-minded that it must have a hint of "sex appeal" in a title. Can it be true that more people will pay money at the box office to see "The Marriage Maker" than would have paid to see "Madame Macmillan" or "The Famous Five"?

This production is to be billed with

Continued on Thirteenth Page



Sylvani, like Narcissus of old, sees himself in a spring;
at right, the Faun at home again after trying man's ways.

He's puzzled by human love-making.

version of Edward Knoblock's "The Faun," then being screened as "Spring Magic." This photoplay I saw last week in its finished form, ready for release as "The Marriage Maker," and I found that the director had done exactly what he said he would try to do. The result is a distinct achievement, and the photoplay, "part fantasy, part drama and part comedy," as Mr. de Mille described it, is another one of those arresting "something different" photoplays which will make motion-picture history as they are released during the coming months.

The atmosphere of the play can best be described by sketching the opening scenes. An English lord, accompanying a rich widow and her daughter through an art gallery in Rome, meets the woman whom he loves but will not marry because he is so poor he must wed a fortune, and the lady of his heart has no fortune. The four look at the 'Marble Faun', and when the rich woman's daughter wonders if fauns ever existed and is mocked for her wistful question, an old Irishman steps up and tells the excessively modern quartet that if they lived in Ireland they would not discredit the existence of beings beyond the apprehension of the five senses.



Sylvani, like Narcissus of old, sees himself in a spring;
at right, the Faun at home again after trying man's ways.

Film Beauty Would Like to Play a Real Hag



The Undying WEST!

June Marlowe considerably improves the great wide open spaces.

HAROLD BELL WRIGHT NOVEL IS FAITHFULLY PORTRAYED IN FILM

"WHEN A MAN'S A MAN"

(Principal Pictures)

CAST

Lawrence Knight (Patches)	John Bowers
Helen Wakefield	Marguerite De La Motte
Kitty Reid	June Marlowe
"Wild Horse" Phil	Robert W. Frazer
The Dean	Forrest Robinson
Stella	Elizabeth Rhodes
Prof. Parkhill	Arthur Hoyt
Stanley Manning	Edward Hearne
Little Billy	Johnny Fox, Jr.
Yavapai Joe	George Hackathorne
Nick Cambert	Fred Sjoman
Jim Reid	Charles Mills
Curly Elson	Ray Thompson

Director, Edward F. Cline.

Length, 7500 feet.

Release in November.

BY OLIVER REGINALD TAVINER

UNFORTUNATE, indeed, it is that I, in the abyss of my literary depravity, can only stand afar and gaze with uplifted eyes toward the eminence whereupon is enthroned America's Favorite Author—Harold Bell Wright. Dimly, distantly, I see him deified in his temple of loftily phrased platitudes, and, as becomes the heathen that I am, I

yearn for redemption. And not even the malignant tip of Mr. Wright's typewriter dagger, which cuts the whole countenance of his pseudonym, can be for me. I am doomed forever to stand and stare at the pinnacles of his achievement, and, for my own part, to wallow with a few other outcasts in the heresies of Conrad and Dreiser, or Hardy and Cabell.

Woe is me! My sins are upon mine own degenerate head. Did I not, lo, these many years ago, deliberately abandon Mr. Wright and his millennium-making collaborators, Gene Stratton Porter and Pollyanna? To embrace, withal, and as best I might, the atheistic vomitings of Voltaire and Anatole France? Might not I, in humble worship with the multitude, have knelt at the foot of the throne whence—still—flows the milk, nay, the cream, of human worthiness and heavenly wisdom?

Assuredly, I might. Bring hither, taen, the sponge of vinegar and gall! What avail me, now, the hollow mutterings of Flaubert and of Baudelaire, the idle scratchings of a Shelley, a Keats? Dante, Poe—how diminish they my agony in this hour? I call their names in vain!

Which among them, forsooth, can envision "a land in which to live a man must be a man"? Look, then, toward the eminence, even as do I, and read, writ large in letters of gold:

"In the West the sun planted its banners of hope—"

Away, sordid skeptics! Get thou behind me, vile company of vituperates, whilst upon my belly I crawl to the altar of the infinite—

So Lesser's photoplay version of Mr. Wright's "When a Man's a Man" is all that it could be. I am assured that it is a faithful rendition of the book. I state unhesitatingly and unqualifiedly that it will delight 85 per cent of the populations of all nations, including the Scandinavian. Also that 85 per cent of its patrons upon leaving the theaters will feel that their four bits admission has purchased for them a through ticket to a better world.

Save only the Bible, Mr. Wright's works outcirculate any printed matter under the "blue canopy of heaven," as he would himself probably describe it. And the fact that his stuff isn't first isn't Mr. Wright's fault. The Bible had a long start—and its publishers pay no royalties.

I should imagine that the Principal Pictures film will enormously outcirculate even Mr. Wright's books. It is such a bother to read—so much easier to amuse oneself at the movies. And, in this particular case, so much better. When digesting the screen effort, one isn't compelled to swallow so much of Mr. Wright's particular brand of morals. Neither does one have to smite the eye or the mind with Mr. Wright's sonorous sequences of words. Photography is substituted—except for the titles, which obviously are Mr. Wright's own, born and nurtured in a brood with his books—photography which really is a pleasure to behold. A great many of the shots are gorgeously beautiful. So beautiful, in fact, that the usual fault of good photography, which

Continued on Fourteenth Page



Marguerite De La Motte; above, the cattle rustlers.



John Bowers aids the wounded ranch foreman.

Historical Film Narrative Is Epic of Early Colonization

De Roche Steals William De Mille Play from Two Stars

"The Marriage Maker"

Continued from Third Page

Agnes Ayres and Jack Holt as "textured players, supported by Charles de Roche" and others. Instead, it should be billed with De Roche as the featured player, "supported by Agnes Ayres and Jack Holt."

This comment is no disparagement of the work of Miss Ayres and Mr. Holt, but is merely a chronicling of the fact that a week after the pre-view of the film De Roche's work remains vivid in the mind and predominates in my remembrance of the scenes. Perhaps this is because he had the advantage, during much of the footage, of wearing merely his scanty skin garment, and therefore stood out prominently amongst a cast conventionally clad, and then again it may be because his work was better done than that of others in the cast.

After this comment upon the work of Mr. De Roche, it is only fair to say that I have never seen Miss Ayres in any part which she handled so well as she handled the leading woman part in this production. Mr. Holt's performance, too, was excellent. His interpretation of the part of the bankrupt British nobleman offers no point for adverse comment. It was, I thought, much better than his acting of the part of the husband of Pola Negri in "The Cheat."

Robert Agnew, who acquitted himself so splendidly in Gloria Swanson's "Bluebeard's Eighth Wife," does another fine piece of work in "The Marriage Maker." Worth watching, is Mr. Agnew. I should like to see him featured in some photoplay written especially for the kind of thing he does best. That is, provided he keeps in training, watches the scales, and has will-power enough to eliminate sugars and starches from his diet.

In two particulars did I wish the direction had been different. For some reason Mr. de Mille kept the faun in a half-crouching pose during most of the footage. Rarely was Mr. De Roche allowed to stand with his legs



The Faun, in "civilized" garb, converts Agnes Ayres to his Pagan creed.



Jack Holt



Jack Holt and Agnes Ayres

straight. This made me uncomfortable—almost made the muscles in my legs ache, just as Mae Murray's twitchings in "The French Doll" made me want to squirm and scratch. The other touch which was not convincing was the nymphs. The faun was well done, but the nymphs looked to me like very modern young women dressed in department-store tulles and decorated with artificial flowers. They did not carry the message of the woods of the pagan world as did De Roche, and I was sorry that the tag of the picture showed him with them once more. It would have been better, I think, to end the film where the faun goes bounding off over the greenward all by himself.

Clara Beranger prepared the script from the stage play, and made a fine job of it. I had expected a very wordy film, but found, to my pleased surprise, that the feeling of the Knoblock play was "put over" without an intrusive number of titles. The smooth result must have required a great deal of hard work. The cutting, too, is excellent, and Guy Wilky's photography contributes greatly to the beauty and convincingness of the scenes in which fantasy is essential.

De Mille's Ire Up

Continued from Twelfth Page

sings to changing the film I have worked hard to make worthy of your approval.

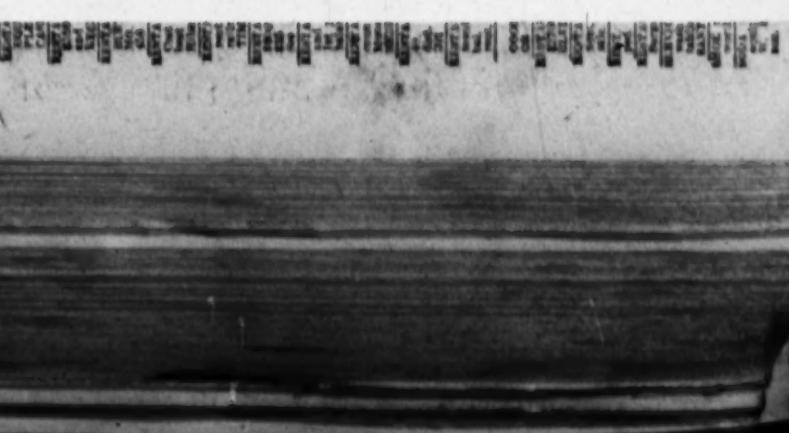
Enact what laws you will and we of the screen will obey them; but CENSORSHIP IS NOT LAW—it is a despotism of the political office-holder over the artist; it is a preventative to art; it is an attempt to impose the taste of one man or woman upon everything you may see on the screen. It is un-American in principle and inartistic in practice; it is the cause of much of the bad continuity you see and many of the ultra-idiotic titles.

It must be done away with, and law must take its place before the art of the motion picture can rise above the sea of banality in which it flounders.

Helen Holmes, serial star, has been signed for six two-reel pictures to be produced in Miami, Fla.



Ethel Wales, Mary Astor and Robert Agnew



De Roché Steals William De Mille Play from Two Stars

Continued from Third Page

"The Marriage Maker"

De Mille's Ire Up

Continued from Eleventh Page

censor quotes, and in which he finds indecency which was not only not intended, but which his own words prove him to have arbitrarily read into the scene.

It is possible to find indecency in the most delicate treatment if your mind is abnormally responsive to the indecent.

But, of course, it is hard for the normal man to follow the workings of a censorial brain. Thus, on Page 98 of his opus, he cites the right of the mass to deny the individual what is against public policy as an argument to allow the individual to deny to the mass the entertainment it prefers.

"I have read some and written a good deal," says the author in his autobiographical preface, and he takes it for granted that this is a proper ground for authority over me—for I have only written "some" and read a good deal.

A few examples of the way in which the arbitrary rules of censorship apply may be taken from this book:

The censor condemns "making the sacrifice of a woman's virtue laudable." This, of course, at once relegates to the discard "Judith of Bethulin," "Monna Vanna" and "Lady Godiva."

He also condemns "tares and references to race suicide," which makes the late Theodore Roosevelt rather an improper person.

Scenes laid in disorderly houses are taboo—so there goes the very fine play, "Mary of Magdalene."

Under the ban are "embraces which would be contrary to propriety in ordinary life." This ruling throws out "Paolo and Francesca," "Othello" (in the South,) "Anthony and Cleopatra," unless, as previously suggested, we show their marriage in the first reel; "Oedipus Tyrannus," "Hedda Gabler," and about half the fiction and romance of the world as well as much of the Old Testament.

Another thing which may not be shown is "positions of the actors which are suggestive of sexual passion or desire."

Well, this pretty much cuts the love scene out of pictures, for it is obvious that any gesture of affection between the hero and heroine, if not indicating sexual passion, at least indicates desire; or, is it the purpose of the censor to insist that love has nothing whatever to do with sex; that heroes and heroines may wish to marry, but that marriage and sex are entirely unrelated phenomena?

One rule of the censor is: "The removal of subtleties relating to sex or other immorality."

My observation of life has led me to believe that sex is not always immoral, but the censor's own words indicate that the subjects of sex and immorality are so closely related in his mind that one implies the other.

As a striking example of the way in which censorship protects the morals of the young and keeps the home fires burning, let me quote some examples of changes ordered by this Pericles of Philadelphia:

"Eliminate subtitle, 'Father, what shall I do—Bob is dead?' and substitute, 'There, there, little girl; you are better off without him.'

"Now, if we grant the terrible immorality and menace to the youth of the land in the words: 'Father, what shall I do—Bob is dead?' we must still find a slight artistic flaw in making a girl say to her father: 'There, there, little girl; you are better off without him.'

"Eliminate subtitle: 'So you are back at last?' and substitute: 'My affairs are none of yours.'

Well, of course, this is a more serious case. It would be a terrible danger to those of immature years and lacking a full understanding of the relative values of life to read the seductive sentence, "So you are back at last?" In a case like this I admit that I would hesitate to expose my own daughters to the devastating influence of these utterly immoral words. How much better to have them say to me, in answer to a casual inquiry as to where they were going, "My affairs are none of yours."

"Eliminate subtitle: 'Mr. Faversham, let me tell you the truth—only to you,' and substitute: 'My poor child, pay no heed to them; suffer in silence and pray for relief.'

Oh, what's the use? I could go on giving instance after instance of similar literary sins—of stories made absolutely silly because the censor thought it would be more moral to arrange that a yearning heart can yearn only legally; that any difference of opinion with "his own class" is indecent; that it is more moral to suggest a murder than an unborn child; that most of the world's great authors have erred in the telling of their tales.

The point is: Am I and those who are devoting their lives to an honest endeavor to make pictures that are artistic and worthwhile—are we to be forever under the jurisdiction of people who are incapable of understanding what we are talking about?

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Historical Film Narrative Is Epic of Early Colonization

"Myles Standish"

Continued from Ninth Page

"copied" the Paramount success, for I know he did not, but the appeal of the two productions is basically so similar that comparisons are inevitable. There was dissension in the covered wagon company; there was mutiny aboard the Mayflower. There was a dangerous river to be forded in "The Covered Wagon;" there was a storm at sea in "The Courtship of Myles Standish." Indians attacked the wagon train; Indians attacked the Pilgrims.

Longfellow wrote one exquisite sonnet—



A Mutineer

a translation from the Spanish. The rest of the writings of this estimable poet seem to me to be only sing-song platitudes. For this reason I have not read his "Courtship of Myles Standish" since grammar-school days and, therefore, I am unable to say whether the Charles Ray production follows the plot of the poem with fidelity. But the film has more to do with the Mayflower or with the founding of Plymouth than it has to do with the Standish and Alden love affairs, and I'm glad it was made that way.

The Pilgrims (who were not Puritans, by the way) sailed in 1620. How many people have stopped and tried to visualize the fact that 303 years ago the first tree was felled for the first log house to be built in New England for the permanent home of white settlers? When the axes bit into the wood, and the chips began to fly, I had the greatest thrill given by any scene in the whole nine reels. It may have been patriotism instead of a gratified sense of drama, but that felling of the first tree seemed to me, and still seems, the high point of the production.

Charles Ray himself does all the good work which the plot permits him to do. For my part I liked him best in the first part of the film, when he was the skeptic and unbeliever. He stood aside as a detached, half-amused figure, unable to understand the motives and hopes of the Pilgrims who, as one of the titles says, "went forth to seek not gold, but God." The Pilgrims seemed to me to be somewhat smug and by contrast Charles Ray was refreshing. In one place, where the leader of the mutineers is about to be buried at sea, Mr. Ray is superb. "Tis the way of all flesh," he comments, with a shrug, in reply to some religious remark from one of the Pilgrim band.

Miss Bennett, as Priscilla, makes a clear-eyed and wistfully alluring heroine, but she did not make such a deep impression on me in this part as she did in the leading woman part in "Strangers of the Night."

The cast sheet, as given to me, is a formidable thing, indeed, and carries eighty-seven names. All of the types were chosen with a discriminating eye, and the work of all of the principals was even and adequate. Two people, though, were more than adequate. E. Alyn Warren, the Myles Standish of the piece, establishes himself as an actor of unusual vigor and ability. In fact, he steals from Mr. Ray one of the big scenes of the play—that in which John Alden prompts Myles Standish when he tells a fairy story to his dying wife. This scene is extraordinarily well played. William Sullivan, as John Howland, is another member of the supporting cast whose work stands out prominently.

Photographically, in the grouping of scenes, and in lighting effects the production is very fine. I quarrel violently with the Carver death scene in which the dying man sees in a vision the dome of the capitol at Washington as it appears today.



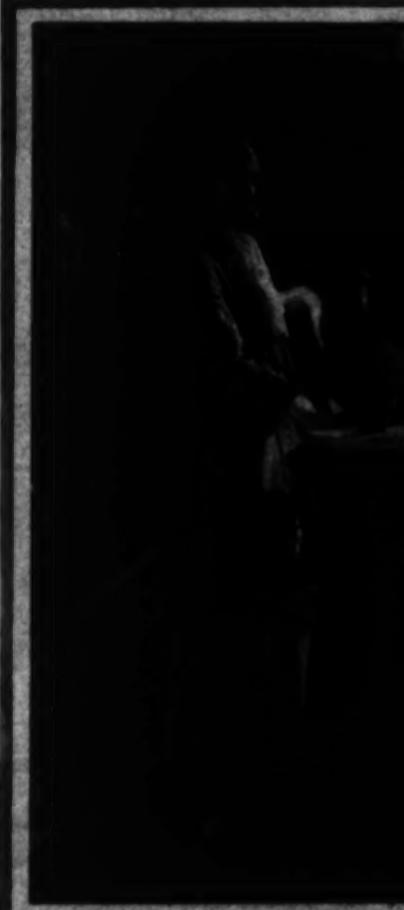
Myles Standish

That tawdry touch is unworthy of a Charles Ray production. And I was always distressed during the sex scenes when I noted a brisk wind flapping the garments of the actors, and yet saw glassy, quiet water at the ship's side. The director was uncharacteristically careless about this detail, which was not unimportant so long as the endeavor was to emphasize the atmosphere of the open sea. Mr. Sullivan should look over the side of a sailing ship some day and realize the fullness of his error.

On the other hand, there is much to praise. The storm scenes, both on deck and the long shots, are splendidly done, and the sequence on the burial hill leaves nothing to be desired in either action or direction.

Just as this Charles Ray production has much of the epic power of "The Covered Wagon," so has it the same imperfections. Mr. Ray, like Mr. Kerrigan, is always freshly shaven. Miss Bennett, like Miss Wilson, is always clean and neat. The Ray production, in other words, while historically accurate, is not realistically true. But it is well worth seeing. For me, at least, it has done more toward establishing an appreciation of the magnitude of the miracle of the conquering of a savage continent than the reading of a shelf of historical books could accomplish.

Continued on Thirteenth Page



Milton Sills and Virginia Valli in "The Lady of Quality," now in the cutting-room at Universal.



Priscilla

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Page

Sees Gag Comedies Superseded by Real Plot Complications

Vengeance Boomerangs Upon the Head of the Avenger

"THE HEART OF BOSTON BLACKIE"
(Universal Release)

CAST

Boston Blackie..... Thomas Carrigan
Norine Tyrell..... Laura La Plante
Judge Milnar..... Tom S. Guise
Rudy Milnar..... Owen Gorine
Mrs. Maher..... Kate Lester
Helgate Vic..... Sidney Bracy
Kaintuck Lewis..... Albert Hart
Alibi Ann..... Lillian Worth
Detective..... Frederick Stanton
Director, Robert F. Hill.
Length, 4800 feet.
Release, December 31.

HERE is a picture interesting for two causes—first, because it is only the second program length production made by Robert F. Hill, who hitherto had made nothing but serial plays, and, second, because it gives the first real test in an American-made film of a young foreigner actor touted as being of great promise—Owen Gorine.

Motion pictures need new directors of vigor and artistry. One and two-reel comedies and chapter releases may not seem to be the best training schools for the Ingolds and Griffiths and Lubitschs of the future, but training and technical experience must be obtained some place, and untried men, no matter what their aspirations, are not going to find producers who will turn over to them expensive stories and large sums of money on the chance that they may make good on their first experimental pictures.

Some people may think that new directors will be recruited from the ranks of assistant directors, and so they are at times—but they must also be derived from the slapstick and serial stages. Perhaps we shall get some director of great subtlety and tragic mastery from such a source. Any revision would not be surprising.

This is not meant as a suggestion that Mr. Hill is a coming Ingram or Lubitsch. He may be, but I saw no signs of it in "The Heart of Boston Blackie." I did see, however, evidences in plenty of turning out of creditable program release with limited money and in a limited time. Cost figures are not made available for these cheaper productions, but I fancy Mr. Hill had not more than \$30,000 allotted to him for this film, and I am told he made it in twelve days. The wonder is that it is worth sitting through. But it is. In fact, I have had considerably less entertainment from some productions which cost five times as much, and which were made to the accompaniment of a great beating of the artistic and temperamental tomtoes.

Owen Gorine, who attained considerable prominence in matinee-idol parts in films made in Germany and in France, is shown in this production as a young man of extremely attractive appearance. He has a



The judge declines to parole the girl's father from prison.



pair of eyes as fine as those of Navarro sound teeth and an attractive smile. His work is rough and uncertain at times, and at other times quite good. But his clothes! In the first place, they are bunchy; they make him look stodgy and all hips. In the second place, they are in poor taste. He wears one pair of pleated pantaloons that even the Long Beach High School freshmen would frown upon, I'm sure.

Properly clad, and working in a sympathetic part under a director who had the time to make something of him instead of having to watch the calendar and the cost sheets, Mr. Gorine may be heard from.

"The Heart of Boston Blackie" is a crook play adapted from one of Jack Boyle's famous underworld stories, published as "The Daughter of Crooked Alley." I enjoyed the simplicity of it, for there was no doubt from the beginning as to how it would end. There was, it is true, one surprise twist to the climax, but that was improbable and strained, and I liked better the portions of the story that ran true to precedent.

The "crook" atmosphere is screen crook atmosphere. I wonder where in the world crooks live and act as do the crooks of filmland? In years of newspaper work extending to cities stretching from the Mississippi Valley to Honolulu, I have never known of crooks at all like the usual film crook. And the funny part is that the real crook and his ways of life are more interesting than the imitation.

The cast of "The Heart of Boston Blackie" is entirely competent. Laura La Plante is neither a beauty nor a great actress. She looks and acts just like an average American girl, and a type of that kind is restful and refreshing after thousands and thousands of feet of young cuties with curly and vamps with long earrings. Thomas Carrigan, the Blackie of the production, is similarly ordinary looking. But he is a better actor than Miss La Plante is an actress.

In short, an interesting and well handled program crook play. Good entertainment of its kind; but nothing in the film you'll remember two days after you've seen the run. You'll not be thrilled, but you will never be in danger of being bored, either.

Arthur H. Sawyer, general manager of the Associated Pictures Corporation, returned from New York to confer with Marcus Jacobowsky, president of the Sawyer-Lubin organization, regarding a long-term contract recently signed in New York with Barbara La Marr. This contract is between Mr. Sawyer and Miss La Marr and provides for the production of four pictures a year starring Miss La Marr, at the expenditure yearly of \$1,000,000.



The convict, dying, asks Boston Blackie to care for his daughter.

Above—Revenge succumbs to love.

Erstwhile Stars Achieve Other Successes

HINDU WRITES, ACTS, DIRECTS OWN PHOToplay IN HOLLYWOOD

One of the interesting productions now under way on the West Coast is "Beyond the Veil," the first of a series of metaphysical dramas that are being made by A. K. Mosumdar, Hindu philosopher, at the Cosmoart studios.

The picture is based on an original story by Mosumdar, adapted to the screen by Sheldon Krag Johnson, and it is being codirected by the author, who also plays a leading part, and Frederick Bond, who was for many years with Griffith. Supporting Mosumdar is a cast consisting of Kathryn McGuire, William Boyd, Sidney De Grey, Doris McClure, Arthur Rankin, Jack Giddings, Del Lorice, William Parsons and John Hanlon.

Fundamentally, the story of "Beyond the Veil" is largely autobiographical. A Hindu prince renounces his social position and wealth to become a religious ascetic. Soon he realizes that the highly introspective, ruminative viewpoint of the Orient is not sufficient for the present-day society and so he decides to come to America, to become imbued with the practical philosophy of the western hemisphere.

A series of misfortunes brings him into the slums of a typical American city, where he helps a number of unfortunates. Then he becomes a servant in the home of a millionaire, whose daughter is interested in social reform, and who is unwittingly lending money to the villain of the story to further various nefarious enterprises. In the finale, of course, after many situations of dramatic interest, the right triumphs due to the influence of the Hindu.

Something of Mosumdar's metaphysical bent pervades the story, but primarily the photoplay is designed for entertainment alone. Despite the fact that he is the first Hindu who has written or produced for the films, his picture will be American in thought. The hero of the story is a young newspaper reporter whose fight against the drug traffic furnishes much of the drama.

Practically every character in the story is representative of a typical class in American society. In no sense is the story an exposition of a stranger coming here to show Americans how to conduct their lives, individually or as a national group; rather it portrays the coming here of a seeker after our own contribution to thought.

Prior to the main part of the plot, which is laid in the United States, will be a sequence in India, depicting the scenes where the Hindu prince renounces his caste and wealth and becomes a metaphysical student and ascetic.

De Mille's Ire Up

Continued from Seventh Page

deepen my understanding of human nature. I try to put the best of which I am capable into every picture I make, and to choose only such stories as I deem worthy enough and INTERESTING enough to set before American audiences.

But I find that it is no longer my privilege to have the jury of a great public pass upon the work. It must first be taken into a corner by little Jack Horner and made to conform to a standard of taste very different from my own.

How can the American people expect the art of telling a story on the screen to improve and develop better taste, if the artist is prevented from using his own method of expression?

Could Wagner have developed his genius if his work had first to be edited by the Sunday-school organist, and changed to fit what the organist considered correct musical style?

I have read with amazement the frank confession of one of the Pennsylvania State censors in a book recently written by him. In it the author calmly claims the right to make any changes he sees fit to make in my work before I may show it to the people for whom I made it and who should have the right to hear ALL I have to say and judge me for themselves.

The author describes himself by saying: "I am not conscious of holding moral opinions which are very different from those of men of my class."

But suppose I want to appeal to people who are NOT of his class? Is there any moral justice in compelling me to waste an education acquired with some difficulty by making my work conform to the rigid standards of a small group, when I believe that millions of my fellow-countrymen would delight in going with me into lines of delicate humor which the censor might approve—beautiful romance in which the laws of the human heart are not entirely based upon those of Pennsylvania?

Must I show Anthony married to Cleopatra? Must I omit the last scenes of "The Valkyrie" because they speak of Siegfried before he is born? Must I cut the conspirators' scene in "Julius Caesar" to two short flashes of three feet each?

For these instances are not exaggerated, and in their coarseless fight to limit the motion picture to the mental limits of a child, crimes against it are committed so gross as to be themselves immoral.

The laws which we would enact are not for those who direct their courses rightly," says the author-censor.

But what does he mean by "rightly"? Not "in accordance with law," for no law governs except the law which makes "rightly" mean in Pennsylvania "in accordance with this gentleman's personal opinion."

It is in this substitution of an individual personal opinion for the law of the State that the greatest evils of censorship lie.

I could conform to the laws against the exhibition of indecency and immorality without doing violence to art; but I cannot conform to the various convictions, prejudices and opinions of numerous boards of censors, composed for the most part of



The author, producer and star of "Beyond the Veil."

medieval brains, mid-Victorian tastes and Calvinistic morals. Let us have LAW to govern us by all means; then the transgressor may state his case to a competent judge and get an unbiased decision, based upon something more definite than the prudery of an inferior mind.

To quote once more this censor-author's quaint English: "Shall child ask us the meaning of this or that scene after we return from a picture house?" Is it any worse for "child" to miss the meaning of a scene before it is censored than for adults to miss its meaning as changed by censorship?

And, on the other hand, must I be prevented from using this great medium of expression to speak adult thoughts to an adult audience? Would it not be better to impose some small degree of responsibility upon "child's" parents than to insist that the future of the screen be limited to juvenile subjects?

You ask us "movie people" to give you bigger, better, finer pictures and, at the same time, limit our possibilities by putting control of the whole development of our art into the hands of a group members of which have inherited the opinions of the Dark Ages, who cannot distinguish between morality and legality, who bar the door to new thought, who, under their own rules, would censor at least three-fourths of the classic literature of the world, and much of the Bible itself, a group who stand for the most autocratic, un-American principle which has ever been legalized in the United States, the principle that their personal taste shall absolutely control the output of an art which reaches many times more people than any other art.

To return again to the book of the Pennsylvania censor. It is easy to cite the worst examples of an art as a means of building up a case against it, but it is in its application to films of sound literary value and artistic merit that censorship does the most injury.

The author of this book is quite right in pointing out the bad art of exaggerating the relative value of evil in life. I agree with much that he says, but must I be prevented from giving my point of view where it differs from his?

He is right in his denunciation of the un-reality of the average "movie," but am I to be prevented from presenting to you what I think is real and true and fine?

As an example of the way in which a censor's mind works, I cite the author's reference to my own picture, "Conrad in Quest of His Youth." The censor describes with horror the scene in which Conrad is waiting in his room for Mrs. Adalie to keep her appointment with him, and the censor

says: "Conrad's valet brings out his pajamas and exhibits them, then he turns down the bed." But the censor neglects to mention that the valet does not know the lady is expected, and the comedy lies in Conrad's PREVENTING the valet from performing his usual functions because he does not want the lady to enter his room after it is prepared for his retirement.

The censor has read sensuality into a scene where none was intended and where no objection could be found by a clean-minded man. Must I be subject to the puerile jurisdiction of those who willfully read vulgarity into lightly humorous scenes? I offer to film "Conrad" to any audience of representative Americans and will abide by their judgment.

I claim to have preserved the spirit of Leonard Merrick in the incident which this

Continued on Twelfth Page

Vengeance Boomerangs Upon the Head of the Avenger

THE HEART OF BOSTON

(UNIVERSAL RELEASE)

CAST

BLACKIE

THE HEART OF BOSTON

Sees Gag Comedies Superseded by Real Plot Complications

HAROLD LLOYD TAKES SLAM AT FAT PEOPLE

"Any person who gets fat is lazy. Excess weight means one or two things, either physical or mental sloth, and usually both."

That is the conviction of Harold Lloyd. He grinned when he said it, but he meant it, and then, his face sobering, he turned toward the mirror and began applying grease paint.

We had been talking in his dressing room, and Mr. Lloyd, who sat at his make-up table clad only in his B.V.D.'s and socks, had been telling me of a bet he had made with a member of his staff. They were to run every morning from the star's home to the studio, a distance of a mile and a half, and the one to first miss the run during the next ten-day period was to pay the more enduring of the contestants \$10.

"But you're not fat," I protested.

"No, and I'm not going to let myself get fat," he declared with emphasis, and then gave his opinions about mental and physical laziness.

It was the first time I had seen Mr. Lloyd at his new quarters at the Hollywood Studios, where he is surrounded by the same staff that worked with him at

lugs as from the income of a department-store owner. At the end of five, seven or ten years the actor may be out of work, but the store owner still has his store. The latter's capital is unpaired, whereas the capital of the actor—looks or youth—is probably gone forever."

Mr. Lloyd is as clever a business man as he is an actor, so it was only natural that he should then shake his head over the cases of several picture people of prominence who are now making large sums of money every week—and spending every penny they make. "Why won't they see it cannot last forever?" he asked.

Finally we talked "shop," and I got the young comedian to outline to me his ideas of the future developments of screen comedy. That his popularity is based upon sound showmanship as well as real acting ability is attested by his views.

"Comedy development unquestionably has been one of the outstanding features in the progress of the motion picture during the past few years," he said.

"What the next couple of years holds for the comedy it is virtually impossible to foretell.

"We do look for a continued development along the line of story, however, which

public the same kind of pictures, release after release.

"There must be suspense, or perhaps anticipation is a better expression, in comedy as well as in the drama. We have noted, however, that audiences are drawing closer to an appreciation of comedy wherein the gags are mingled with story interest than in just straight gag comedies—pictures built entirely for laughs.

"Natural gags—laughs that are obtained in legitimate situations and by legitimate means—are always more appreciated by audiences than are incidents thrown in purely for a laugh. Not that the audience will not laugh at a forced situation, but you obtain a more wholesome, and frequently a more sustained laugh, through the natural gag in a legitimate situation.

"We have noticed frequently that the subtle gag, which we sometimes doubt will get over, draws a bigger laugh than we anticipated. Audiences today readily pick up the trend of your story and your action, and so long as you can sustain their interest you are certain to get your gags over—even those the merit of which you doubt.

"'Bigger and better comedies' is an expression which surely is ill-advised. We cannot feel that 'bigness' in the true sense of the word as it is applied to drama should be applied to the development of comedy.

Of course, big sets and crowds are very good in their places. In our last picture, 'Why Worry?' we used elaborate sets and hundreds of extras, but our story called for them.

"We feel that sincerity is a most essential point about comedy or drama. In any kind of motion picture or stage play, for that matter, sincerity is highly essential, except when playing from the farcical angle as we did with 'Why Worry?' Personally, we esteem the human interest comedy, with a flavoring of the dramatic perhaps, as the high point in comedy-making. It is along these lines that the comedy should be developed, and undoubtedly will be developed, in the future.

"But the most important point of all, we believe, is to vary the styles of our pictures, never let our audiences know what they are to expect."

SEES CHASM BETWEEN SENSE AND CENSORS

BY WILLIAM C. DE MILLE

Little Jack Horner
Sat in a corner
Eating his Christmas pie.
He put in his thumb
And pulled out a plum,
And said "What a good boy am I."

This touching little poem accurately describes the modus operandi of the motion-picture censor—only it is YOUR pie, fellow-citizens, that Jack is eating and the plums he extracts are frequently the best human touches of the world's greatest authors.

And not content with pulling out the plums, he has legal power to substitute a lemon—so that by the time you get your pie its taste has been sadly changed. But don't blame the cook—blame Jack Horner and his thumb.

Censorship has the same beneficial effect upon the taste and morals of a community that the Spanish inquisition had upon religion—it guarantees that a few shall think for the many—it tortures into submission or death every sin which does not conform to the censor's creed.

An interesting thing about various laws laid down by censorship boards is that they completely ignore the laws of common sense. What could be more absurd than to classify a scene as indecent if played between a man and a woman who are unmarried and yet consider the same scene perfectly decent if they ARE married?

Indecency is indecency—even between married folks. From my own point of view, it is more immoral for a man to attack his own wife than to attack a perfect stranger. But, of course, I'm not a censor.

For years I have been striving to make my work good enough to please the American public. I have worked long and hard to improve my art, perfect my taste and

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Burning the midnight oil.

Hew to the seam, let the stitches fall where they may.

the Hal Roach plant at Culver City for so many years.

Mr. Lloyd is now busy making "The Girl Expert," which will be the first of the three feature-length pictures called for by his Pathé release contract. I felt like suggesting to him that if he plays the part of a girl expert in his photoplay a better title for it would be "Always Wrong," but I refrained from the suggestion when I recalled that the star has been only a few months married. Why discourage the bridegroom?

Then the talk drifted, somehow, to the income tax schedules. Mr. Lloyd maintains that they are not fair, so far as actors are concerned.

"Most actors and actresses have only a few years of real popularity and large earning power," he said. "Either their youth or their looks vanish, or public taste changes. Meanwhile the government has been taking as much from the actor's earn-

vance for this particular branch of production activity.

"It has been our observation that in any audience there is a certain number of persons who will demand the slapstick type of comedy. There always will be a great number of devotees of this element of fun-making. But audiences undoubtedly are appreciating more than ever the comedy which has a fairly well defined plot, with action that is not as rough as the old slapstick, and still not too gentle, which is about the best way I know to express it.

"As for our own plans, it is our intention to mix up the type of offerings we will present. That has been our policy in the past, and it has worked out highly satisfactorily. To develop a certain type of comedy, and to stick to that without ever changing the variety, is to invite trouble in production. For, no matter how great the appeal of a player, he cannot go on forever giving his

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Pages
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Nell Newman



Irene Hunt



Magda Lane



Truly Shattuck

Erstwhile Stars Achieve Other Successes

STARS OF YESTERYEAR IN STORES, OFFICES

BY MARGARET ETTINGER MAYNARD

We are continually hearing of the little girl or the young man from Podunk who has come to Hollywood—filmdom's Mecca—and is made a star overnight. It all sounds so easy and each day new carloads of screen aspirants come drifting in. We seem to lose track completely of those who never have a chance or of those who are given an opportunity and then "fade out." I am going to tell you of a few of those who have tried and found so many disappointments that they have been forced to give up—discouraged to the very core.

Many of you remember Magda Lane, the little girl Carl Laemmle brought over from Switzerland. Mr. Laemmle had known Magda's family for years and it was on one of his visits to her father and mother that she expressed a desire to act in pictures. She was unusually pretty, and the film magnate thought it more than likely that she might succeed in the films. So she came to America, tarried in New York long enough to purchase some smart clothes and then came on to Hollywood, where all of Universal City turned out to welcome her. She was cast in a bit part and, it was said, photographed unusually well.

Magda was given a lead in a two-reeler and eventually found her way into a feature production in support of Herbert Rawlinson. After that she was starred in two-reel westerns.

Then something happened. Magda was like a bit of flotsam on the lot. She was passed from one production to another. Sometimes for bits; sometimes for larger parts. When Uncle Carl, as Mr. Laemmle is called by company members, came to the Coast Magda had a talk with him. She felt discouraged. Uncle Carl told her it would take some time for her to learn the technique of the business.

"This being a protege is very difficult," Magda told me. "None of the directors want to give me a chance. I can't understand it. I really feel that I would succeed better if I were just on my own without my family and Mr. Laemmle being close friends, for everyone, of course, feels that I am here through that friendship and that I have no talent."

Things continued to go from bad to worse for the little girl from Switzerland and I know of a period of several months when she didn't work at all. She continued to draw her salary, but was too independent to be satisfied with such an arrangement. Mr. Laemmle again came to Universal City. Magda again had a talk with him. He admitted that several directors refused to use Magda in their productions because they did not think she could act.

Magda realized there was no use. Pictures were not for her. She secured a position in the office of an insurance company. Then she was put in charge of a travel bureau. And there she is giving information to travelers in one of the hotel lobbies of Los Angeles. I saw her just the other day. "Would you go back into pictures if the opportunity came your way?" I asked her.

"Never!" came her hurried reply. "I am really happy now. I find this work more interesting to me than pictures ever were."

If you could have seen the expression on her face you would have believed her, as I did.

There is another girl, Yvette Mitchell. Yvette is of the oriental type—the almond eyes, the shiny-black hair and the lithe form. She, too, reached stardom with a leap and a bound. My thought on Yvette is that she entered pictures "too soon." She was the Virginia Brown Fairie of a few years ago. At that time there were not many oriental productions made. Producers seemed to have a penchant for western and purely American modern drama. However, Yvette did reach the star class. A series of two-reelers were made starring her. Then the new era of five-reel productions appeared and Yvette found it hard to get a job. Once in a while when there was a part suited to her particular type she was cast, but after three years of discouragements and near-starvation she gave up.

She now is in the perfume department of one of our downtown stores. It was there I talked with her recently. "Would she go back to pictures?" Not, said she, unless she might have a first-class director, a good cameraman and a wonderful story—three

things she says she never had during her entire picture career.

Ward Wing played many a juvenile lead. He also produced a successful feature or two. But he became disillusioned with pictures and at present is a successful automobile salesman in Hollywood. "I am going back to the screen," he said, "when I have made enough money on automobiles to become a producer of bigger and better pictures."

There is Margaret Shelby, sister of Mary Miles Minter. She tried screen acting, in fact, played several leads, but found the screen's laurels were for only one member of the family. Then she chose an office in one of the large buildings in Los Angeles, furnished it and sent out cards announcing the opening of a real estate company. According to report she has been very successful in that venture.

Another entire family has deserted pictures for the real estate business, which they say is far more profitable. The aforementioned family is named MacQuarrie. There are four of them who started in pictures at the very beginning of things in Hollywood. They tried real estate first as a sideline and found it more remunerative than their main vocation. With the exception of one brother, Murdoch MacQuarrie, they have devoted all of their time in the past four years to the buying and selling of houses and lots.

I have been told that Mary Fuller, popular for so many years as an Edison star, makes a business of buying estates in the East and then, when the opportunity comes, sells at a nice profit.

Truly Shattuck, formerly both a leading woman in pictures and a vaudeville star, is trying the restaurant business. She runs the cafe out at the Mayer-Schulberg studios.

Irene Hunt starred with the Griffith organization. She has not had enough calls to keep her working all of the time and, though she hasn't forsaken the screen entirely, she really spends more of her time working in her husband's exclusive mil-

the restaurants of Hollywood, and there you will find a goodly share of those waiting upon you have come to Hollywood with the fond hope of "breaking in."

Strange that a few short years ago men and girls were taken from every walk of life, were proclaimed a "find" and were starred. I cite the instance of Victor Potel, who sold neckties in a department store in Chicago. A producer pausing in the Windy City on his trip cross-country purchased a couple of ties from Mr. Potel. He thought the tall, lanky chap would be very funny in pictures and talked business with him right then and there. In less than two weeks Potel was in California working in comedies. Within six months he was starred.



Ward Wing



Yvette Mitchell

inery shop in Seventh street than she does at the studios. She says pictures hold more of a lure for her than the hats, or any other business, but she finds it worth while to have something to do while she is waiting for the studios to call her.

Nell Newman occupies the interesting position of secretary at the Studio Club. Nell came out from Kansas City to work in pictures. She succeeded for a time and her name appeared in support of Nazimova, also in several Marshall Neilan and in one or two Lasky productions. Then the slump came. Nell gave up screen acting definitely when she was offered the secretarial position at the club. She says she has given up the business of acting forever.

Go into the shoe shops, the candy shops,

stenographers, saleswomen and waitresses all became stars. Now we find the trend completely turned. Would-be stars are glad to retrace their steps to Peoria or Podunk. Glad to get back the old job of soda-squirting.

With the readjustment of things pictures are being deserted for work that perhaps is not so fascinating, but more dependable so far as the weekly salary check goes; more dependable, at least, for those without unusual talent.

In Next Week's Issue

"A Lady of Quality"

Hobart Henley has made a film version of Frances Hodgson Burnett's popular novel. In next week's issue *The Pre-View* will give it rank with the best of the coming releases, and tell why.

"The Bad Man"

Holbrook Blinn and Mr. Blinn's stage success transferred to the screen for First National release under the direction of Edwin Carewe. Seven reels of laughs and drama.

"The Virginian"

Revised as Kenneth Harlan's departure from "matinee-idol" to "he-man" roles.

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John Alden sights land



John and Priscilla made one



Signing the covenant

"THE COURTSHIP OF MYLES STANDISH"

(Associated Exhibitors)

CAST

John Alden	Charles Ray
Priscilla Mullens	Eldi Bennett
Myles Standish	E. Alyn Warren
Elder Brewster	Joseph Dowling
John Carver	Sam De Grasse
William Bradford	Norval McGregor
Edward Winslow	Thomas Holding
John Howland	William Sullivan
Capt. Jones	Stanton Heck
Leader of Mutiny	Tom Wilson
Director, Frederic Sullivan.	
Length, 9000 feet.	
Release, October	

HATLESS, coatless, looking unusually tall and slender in his white shirt and white flannel trousers, Charles Ray stood in the dusk of the projection-room at his studio and said a few explanatory words before I pre-viewed his "Courtship of Myles Standish."

"We tried, in this production, to help to meet the cry of exhibitors and the public for something different," he said. "Now that we have our production in its present form we do not know what it is. It may not be a motion-picture play at all. It may be a historical narrative. I do not know.

"We have had to feel our way. Tens of thousands of feet of film were taken and discarded. For instance, we photographed many comedy scenes, but when we began to piece the thing together we found that the comedy did not fit in with the rest. That has gone by the board. Whatever we have, it is the result of a conscientious effort to produce a fine piece of work, and one that is historically accurate."

Mr. Ray explained further that though the film was then at 3000-foot length, about 2000 feet of what

Ready for the mutineers



In maiden meditation

